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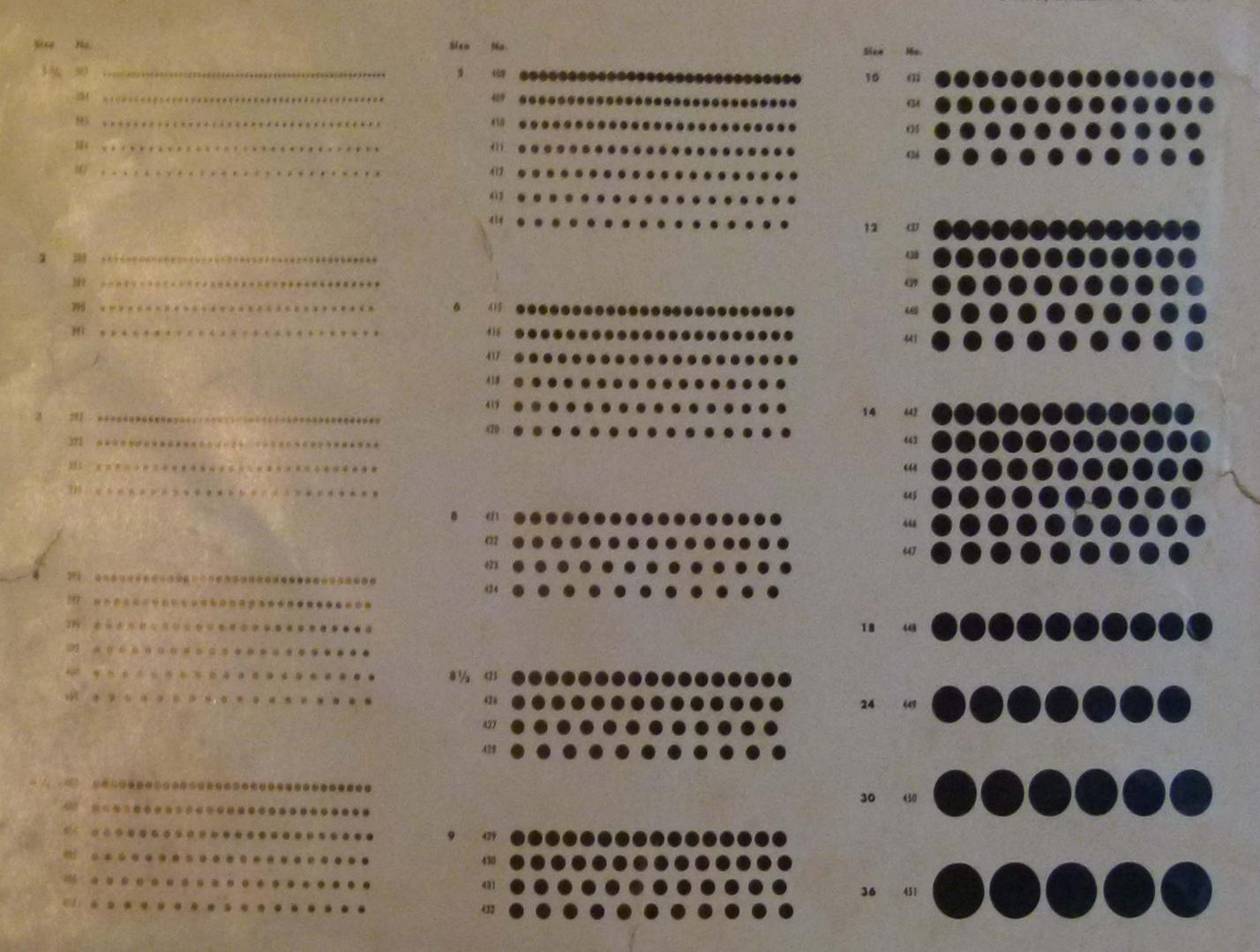
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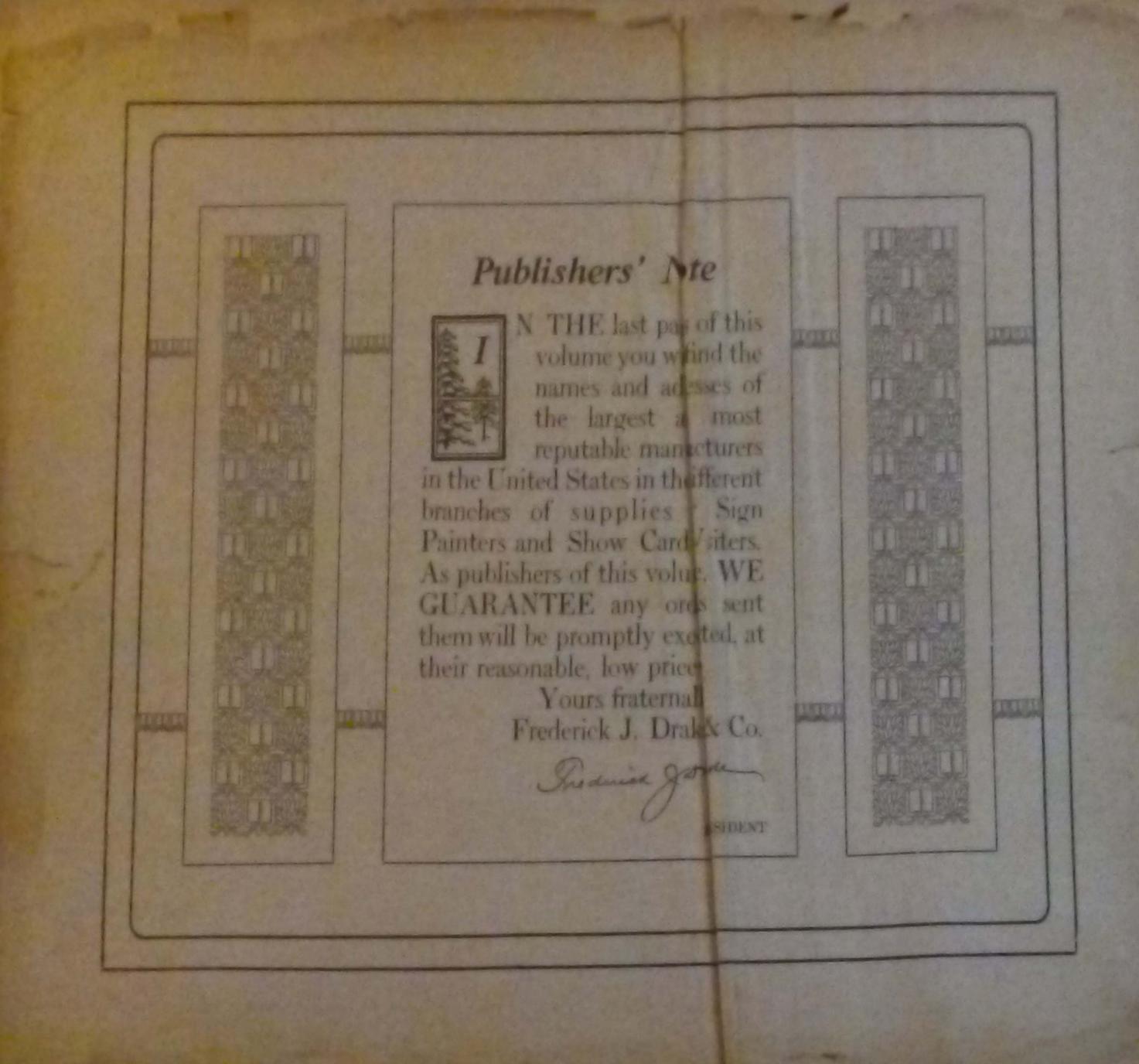
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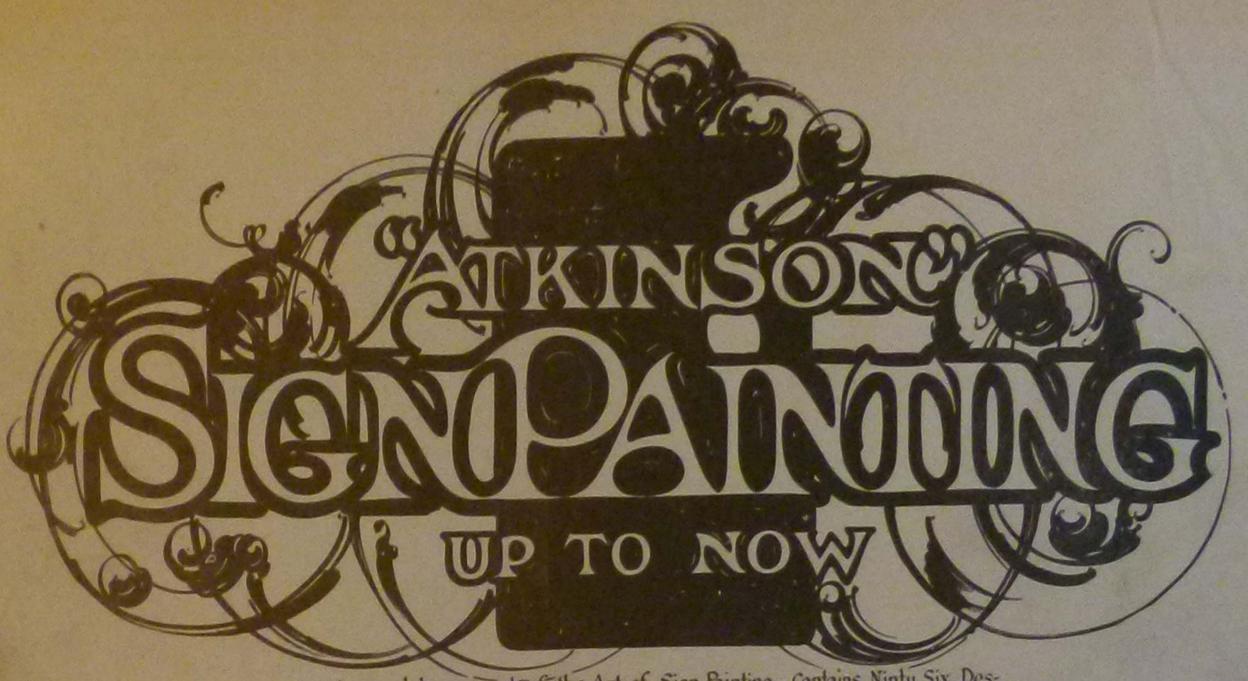
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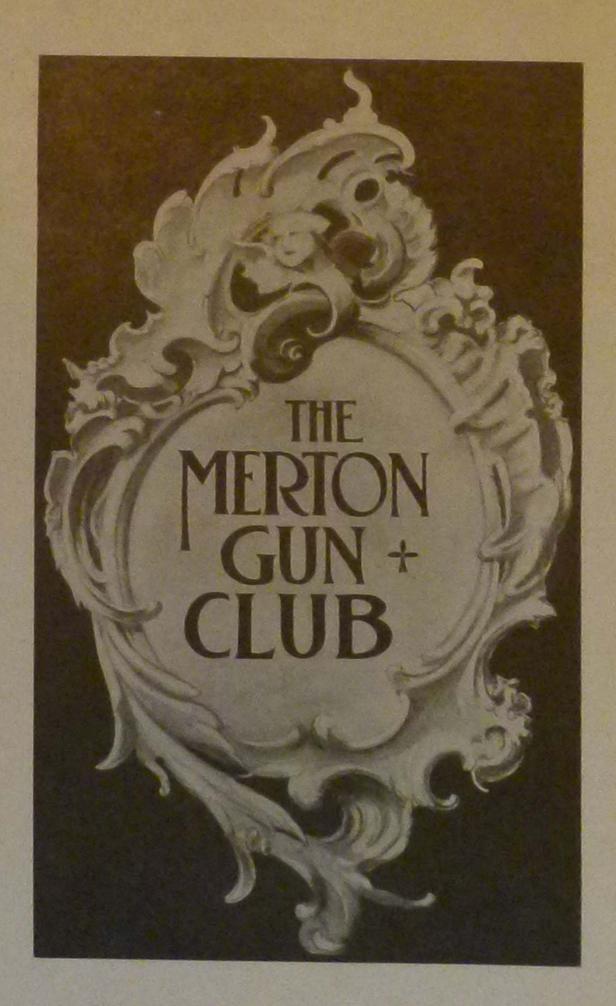
By FRANK H. ATKINSON



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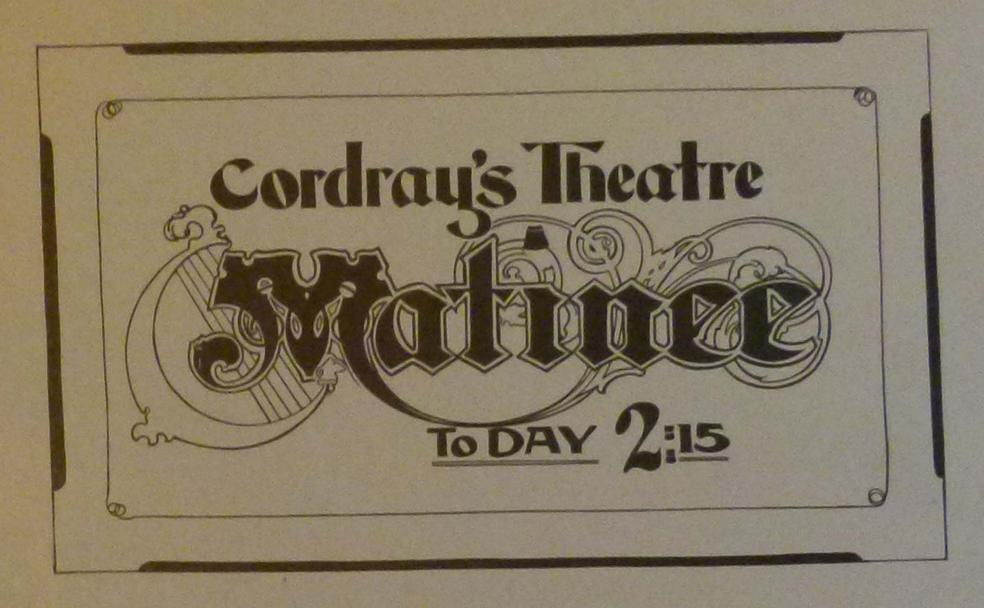
NO. 1. LOUIS XV SCROLL DESIGN

for small panel sign suitable for Country Clubs where high grade is demanded and paid for. Board should be "tablet" form with deep bevel. Paint ground in deep umber, gild the scroll solid gold and depend on your "glazing" to bring up the "modeling" and detail. Glaze with Vandyke Brown, Burnt Sienna, Yellow Lake and Orpiment. High light in pale orange yellow, do the lettering in black. As a medium for working glazing free, use coach finishing varnish with a drop of boiled oil.



NO. 2. SWELL DESIGN FOR YOUR CARD.
BY FRED WATRIN, NOTED SIGN PAINTER, OF PORTLAND ORE.

Copy on 22x28 Bristol Board, using Waterproof India Ink. With a blue pencil, mark size you wish drawing reduced.



No. 3. MATINEE DESIGN

can be used large or small on Oil Cloth, Muslin or Board. For board use a background of pale lemon yellow—for the harp and scroll use rich old gold color—not too strong, just enough to show distinctly. "Cordray's Theatre" gets gold with a black outline. "Matinee" do in gold with double outline of black and vermilion (black next to letter) for "today 2:15" use gold with tuscan red outline, for matt line and bevel use gold.

GENOLD, GENERALIE

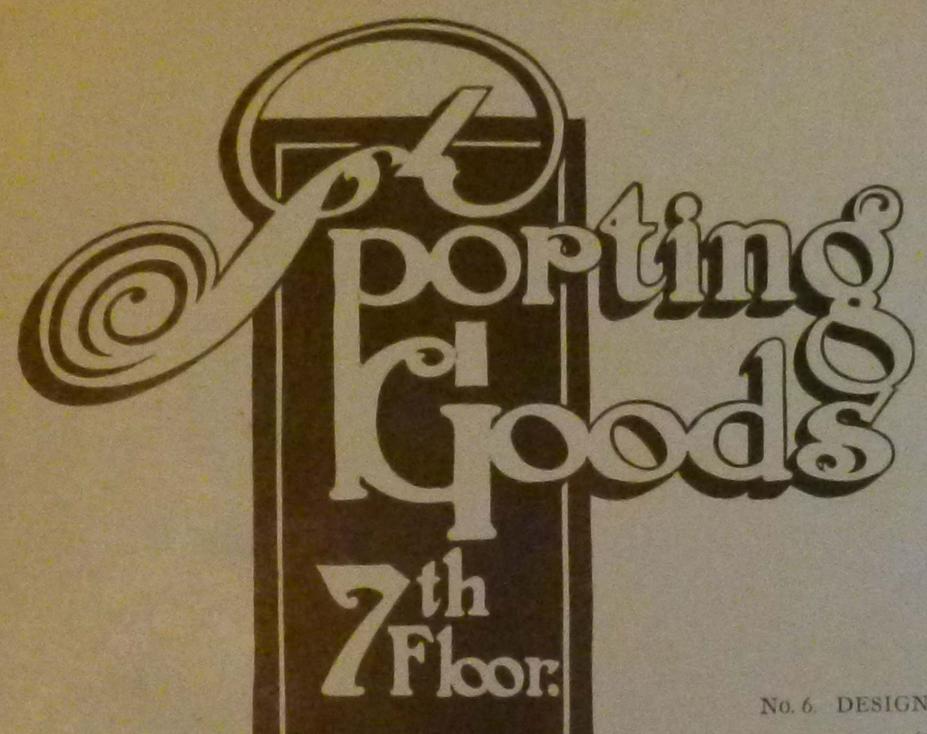
No. 4. SUGGESTION FOR BUSINESS CARD.

Copy on 22x28 Bristol and have Zinc Etching made the size you desire.



No. 5. STATIONERY IN ART NOUVEAU STYLE.

Original by Chas. J. Strong, head of Detroit School of Lettering and a recognized leader in the art of lettering and design. Slightly varied in minor detail to suit general use. Copy 22x28 Bristol Board.



No. 6. DESIGN FOR DEPARTMENT STORE.

(INTERIOR DISPLAY.)

Make Board in "tablet" style with an extremely wide bevel, at least 6 inches—with rounded corners, prepare in the usual manner and gild entire surface solid gold or bronze, including the bevel—produce design in one color of dark purple flock.

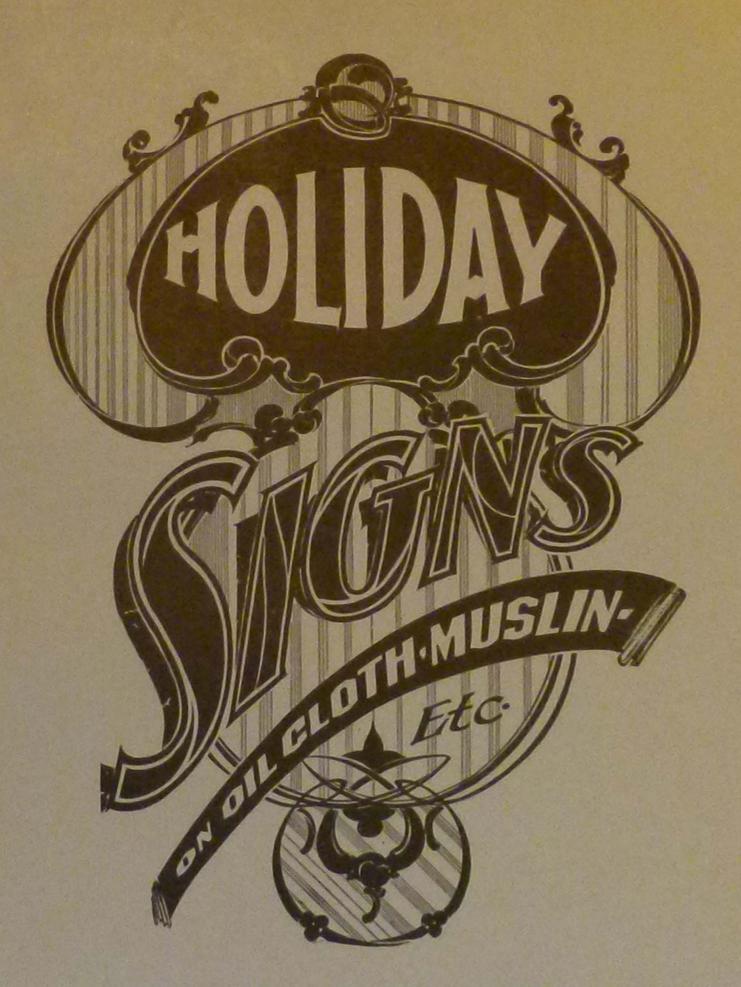


No. 7. "NIFTY STUNT" FOR STATIONERY AND CARD.

BY ATKINSON.

Lettering appears in the very latest modification of the antique block. Note how they touch each other and connect wherever the stroke permits. To get all the beauty in this style of handling get "O" and other letters your fancy will dictate extremely large. This style loses its attractiveness if this liberty is not taken; also bear in mind that it is an extreme modification and cannot be appreciated unless interpreted from this standpoint. Copy on 22x28 Bristol Board and have half-tone cut made the size desired.





No. 8. A TEMPORARY DISPLAY IN BOARD, MUSLIN, OR OIL CLOTH PANEL.

For entire scroll use Gold Bronze, "break on" the word "Holiday" in very pale bluish green and "cut in" with dark bottle green. On the word "Sign" do the outline and broken shade in black, fill center of letters with Lt. Eng. Vermilion, leaving white show as it appears in the design. Fill balance of design in pale greenish yellow—use same color deepened a little with Chr. green and umber (enough to render it distinct on the yellow), for the irregular Vertical Bars. Get these Bars all parallel with irregular distances between, also make Bars in different widths, to give design a "snappy" look.



No. 9. MUSLIN OR OIL CLOTH.

ATKINSON.

Holiday Gifts-Vermilion, with black outline. Cast shade,

pale purple.

Panels—Ground and matt in two tones of pale purple. Scroll in pale grey; deepen same for detail and outline on scroll and border of panel. Letter panels in black.



No. 10. "CUT OUT" FOR WINDOW DISPLAY.

ORIGINAL IDEA BY W. D. TATE.

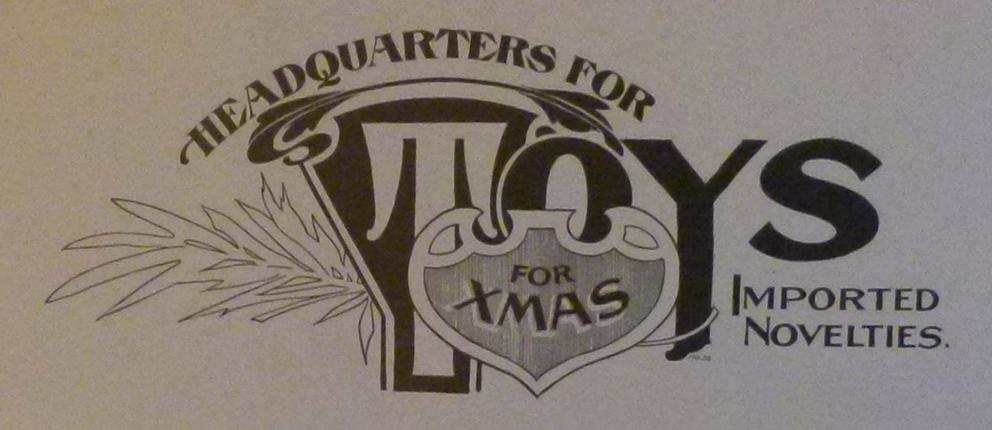
Make from heavy poster board and mount face with muslin or blank white paper. Ovals and Scrolls do as shown in gold bronze; outline them in pale buff; letter in dark bottle green. Panel in center, deep vermilion ground, white letter; pale vermilion outline. "Quills" in gold bronze. White letter, black outline. Very pale greenish grey background, leaving rough white outline around ovals, scrolls, quills and center panel.



No. 11. MUSLIN OR OIL CLOTH.

ATKINSON.

Do "Cigars" in rather deep old gold with wide outline of Tuscan. On circle use pale, rich blue strong enough to show well, leaving white show as in design, giving poster effect. Center of Circle very pale grey. Little panel at top in pale sienna, deepen a trifle for outline and matt on same; letter it straight burnt sienna; streamer at bottom, same. Balance of lettering, deep purple.



No. 12. HOLIDAY MUSLIN OR OIL CLOTH.

ATKINSON.

"Headquarters for"—dark olive. Shield Panel very pale olive green with dark olive outline and matt line. Letter "for Xmas" dark blue. Initial Panel in medium pink, leaving "T" white with vermilion outline. Nouveau Scroll at top, deeper pink. For matt inside of scroll and panel use pale emerald green; same on Laurel Sprig; deepen for outline on Sprig. Balance of "Toys" light vermilion. Imported Novelties in dark olive.

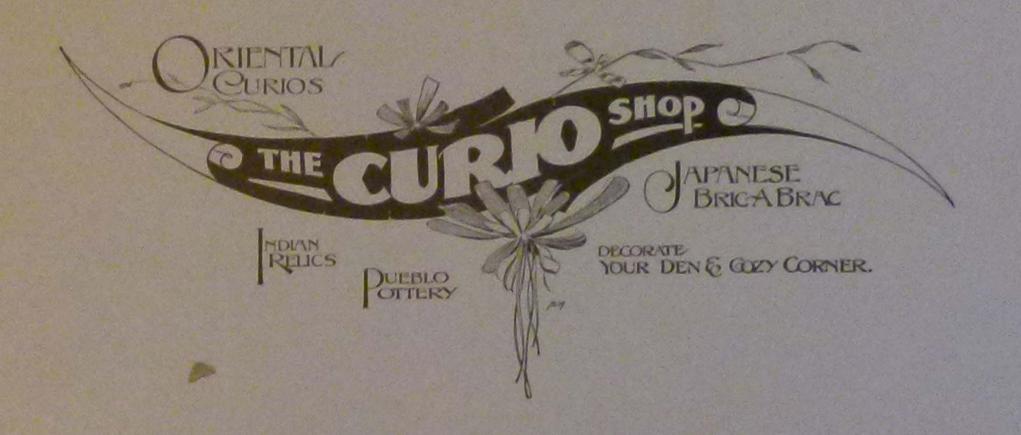


No. 13. MUSLIN OR OIL CLOTH.

ATKINSON.

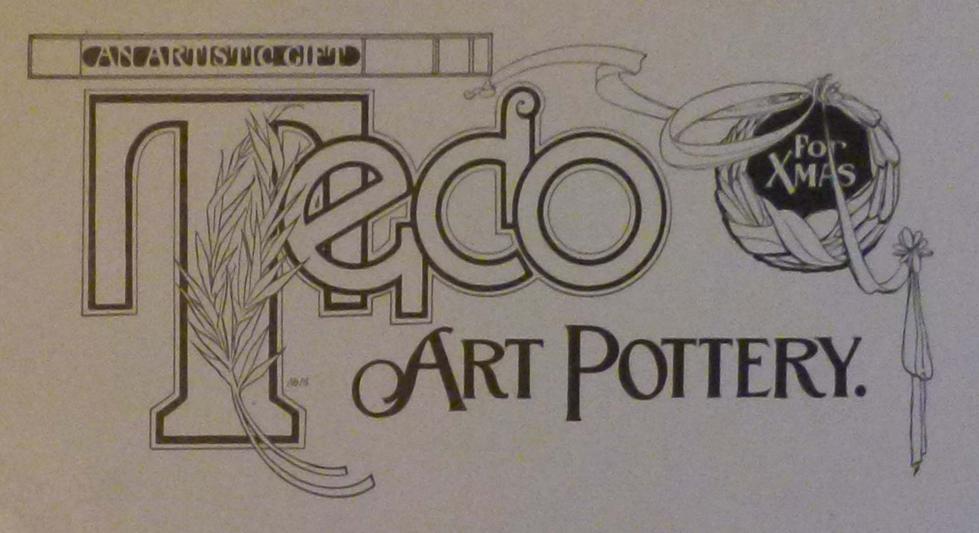
Sprig-Pale Emerald green, deepen same color a trifle and detail it.

Back Scroll in dark purple, leaving white show as in design. "C" in deep orange, with wide outline of black. Balance of word, candies—dark purple. Small lettering—deep vermilion.



No. 14. MUSLIN OR OIL CLOTH. ATKINSON.

"Break on" The Curio Shop, in pale chr. green, extra light in tone. "Cut in" rather dark warm olive green. "Returns" on panel in pale lemon. "Poster Floral" in vermilion; detailed in light pink. On small lettering do all caps in vermilion; rest of lettering dark bottle green.



No. 15. OIL CLOTH OR MUSLIN.

ATKINSON.

Little Panel at top in pale and deep Brewster green. The Sprig in bright emerald green, rather pale; detail same in darker tone of same color. "Teco" use medium dull purple (tuscan red and ultramarine), and for outline, deepen same color; outside outline in pale greenish yellow. Wreath Panel pale greenish yellow with dark olive ground. Streamer two shades of pink. Art Pottery light and deep vermilion, using the deep for high light.



No. 16. MUSLIN OR OIL CLOTH.

ATKINSON.

Do "B" and scroll surrounding in extremely pale old gold. A broken shade of tuscan on "B." Balance of "Books" in deep vermilion with black high light. Ribbon panel, pale warm grey. Detail in medium purple grey; letter, deep olive green. Long panel at top gets pale bluish green border and scroll. White letter "cut in" deep bluish green.



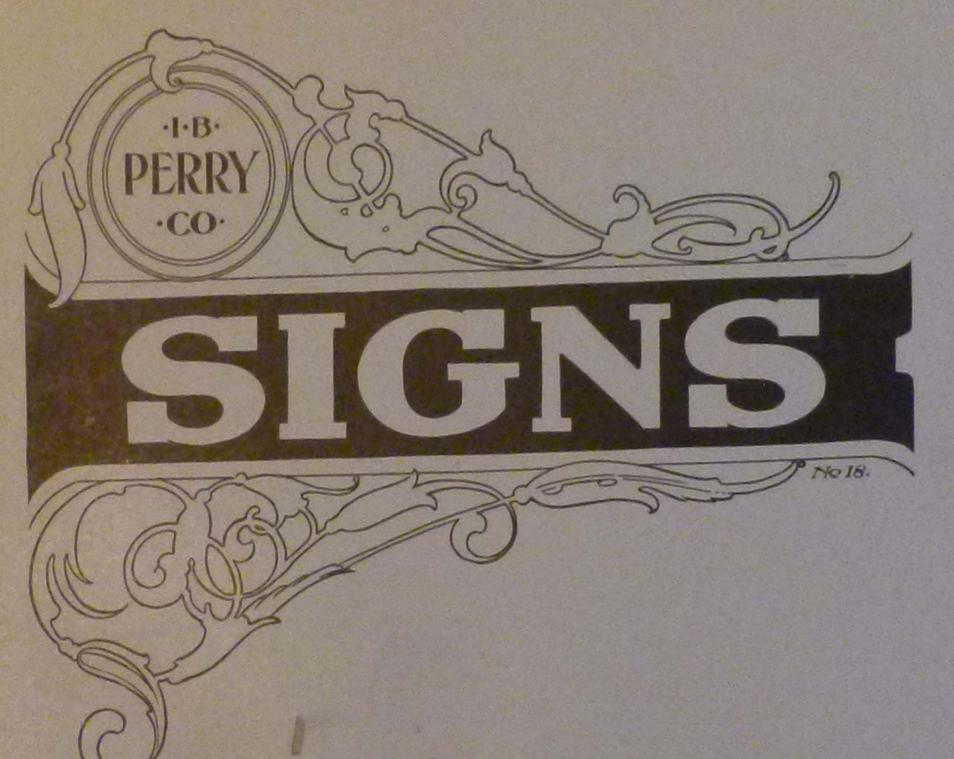


NO. 17. DESIGN FOR "CUT OUT" SWING, LARGE OR SMALL

ORIGINAL BY FRED WATRIN, NOTED SIGN PAINTER, PORTLAND, ORE.

Make pattern and "black in" layout (will save bother in execution). Perforate for pounce—will also answer for the carpenter. In cutting, follow extreme outside outline for shape of swing; leave the rest solid and work up design per following.

Do all lettering white with gold outline. Ground of sign, dark old gold. Scrolls pale old gold, outlined in pale med, chr. vellow. Black "wave" scroll do in tuscan red. Border on oval in gold "white inset."

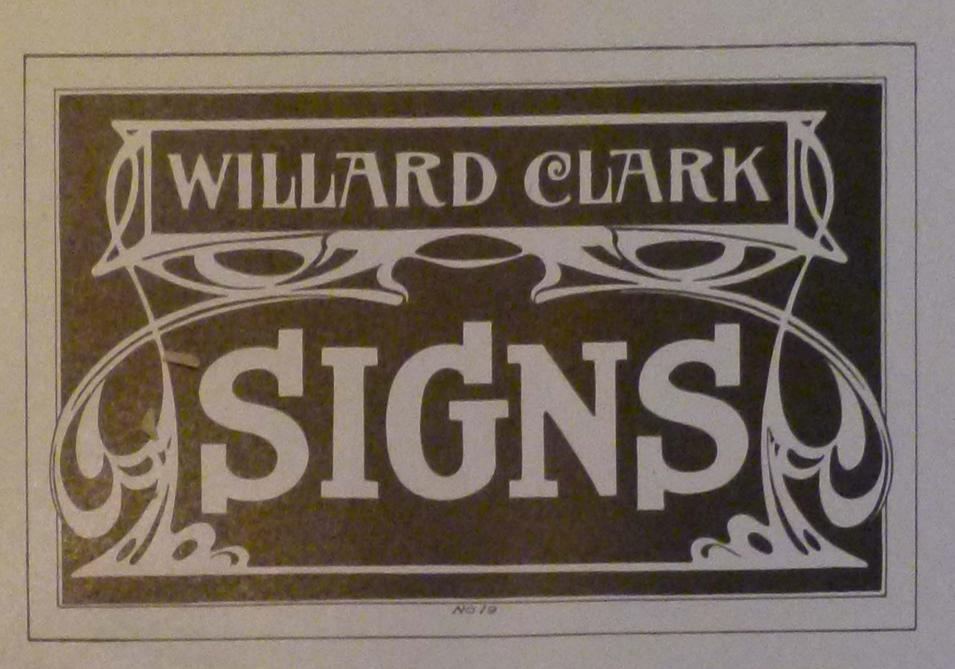


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SIGN-SCROLL ARM DESIGN FOR BOARD SAWED. No. 18.

ORIGINAL BY J. P. ZIRNGIEBEL OF PORTLAND.

Do scrolls and "circle" panel at top in solid silver. Background rich deep chocolate; border pale chocolate; lettering silver; pale sienna high light; tuscan red slant shade. Firm name letter in reds.



No. 19. COLOR BULLETIN.

AFTER ORIGINAL IDEA BY JESSE WADDEL, PORTLAND, ORE.

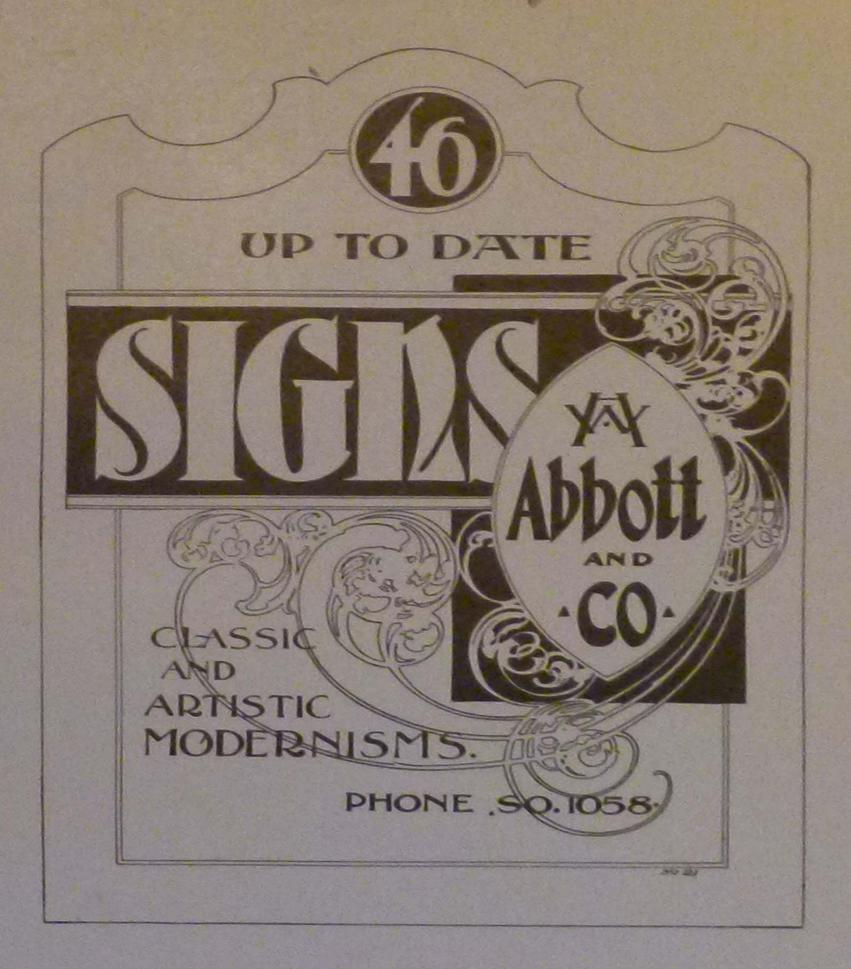
Do the "nouveau" design in medium old gold, with a heavy "poster" outline of darker old gold. Ground outside of design in deep chocolate. Ground of name panel medium bluish green, white letter. Ground signs panel deep orange, toned strong with burnt letter. Ground signs panel deep orange, toned strong with burnt white inset,



No. 20. DESIGN FOR LARGE OR SMALL PANEL

ATKINSON.

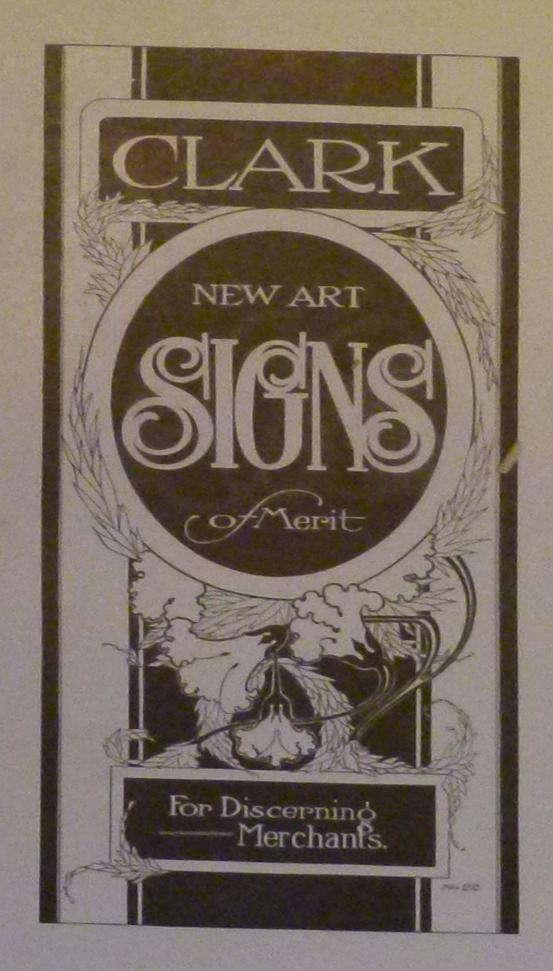
Panels on end solid gold; lettering on same in black. "Signs" panel, very deep rich vermillion ground. Word "signs" in gold, beavy black outline. Border on "signs" panel, light vermillion Fine line on border in black. Main border on design in medium old gold. Outside fine line medium yellow. Wide line and two fine lines "split" on main border in tuscan red. Main ground, deep chocolste color; letter in gold.



No. 21. DESIGN FOR DRUM SIGN.

AFTER W. H. ABBOTT, NOTED "MODERN" OF NEW YORK CITY.

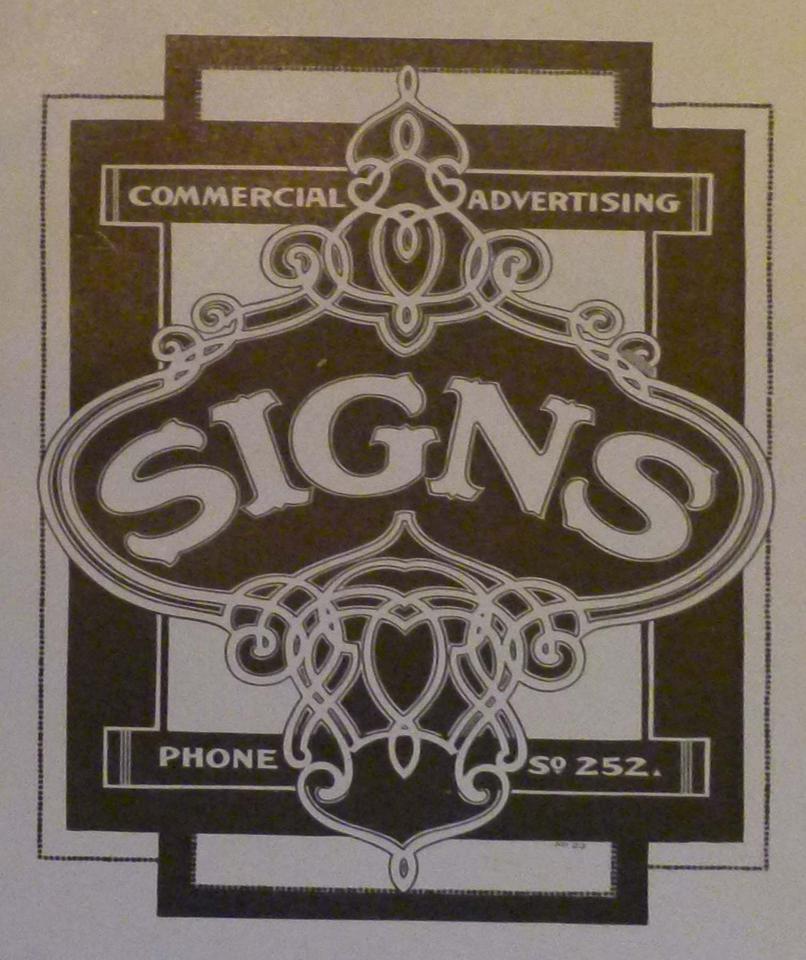
Do the background in deep burnt umber. Matt or border in medium rich old gold. Matt line, medium rich blue inclined to paleness. "Signs" panel, tuscan red ground, gold border. The word "Signs" XX gold, outline of pale vermillion. Firm name panel, pale gold. Firm name, rich old gold; white outline. Scroll, pale gold. Small lettering on main ground, deep gold. Number at top, white, gold outline; ground, deep vermilion. Narrow panel behind scroll and firm name panel in black.



No. 22. DESIGN FOR PANEL BETWEEN WINDOWS.

ATKINSON.

Do the background in deep warm drab, and do side border and back panel (running full length) in still deeper drab. Do "leaves" in rather medium dull grass green; detail in very bright pale tint of emerald green. Do "poster" blooms in pale purple; deeper purple for detail—panel at top; pale medium yellow border; deep "tan" ground, white letter; tuscan outline. Panel at bottom same as top panel. "Oval" deep vermilion ground, white letter, pale English vermilion border.



No. 23. DESIGN FOR BOARD PANEL.

AFTER JESSE WADDELL, PORTLAND, ORE.

Background pale terra cotta; borders in deeper shades of same color. Small letter panels top and bottom of design in deep warm gray, letter white, black outline. "Signs" panel in deep rich blue; pale blue scroll with medium blue outline. "Signs" white letter, black outline; inside fine line medium gray.



No. 24. DESIGN FOR WINDOW.

ATKINSON.

Do all detail in panel in burnish gold, deep XX, stipple remainder of panel and gild, deep gold XX. Burnish gold outline all lettering and stipple centers; gild in deep gold. "Sign painters" gets blend shade of reds; split carmine. Do "stops" black and deep ing and stipple centers; gild in deep gold. "Sign painters" gets blend shade of reds; split carmine. Do "stops" black and deep chocolate; blend "Vandyke" brown to medium Harrison's 1793 vermilion. Center or background of panel do in transparent "putty pounce;" balance of lettering rather wide outline of black.



No. 25. DESIGN FOR WALL OR BULLETIN.

AFTER E. W. DAVIS, OF GUNNING SYSTEM, CHICAGO.

Use blend of medium and orange yellow in the sky; carry same color around for inset. Form silhouette and background in deep rich purple, leaving white letter "middle distance" pale purple; "far distance" in very pale purple. Border on sign light vermilion.



No. 26. DESIGN FOR BULLETIN.

AFTER LAWRENCE MAZZANOVICH, FAMOUS CHICAGO SIGN PAINTER.

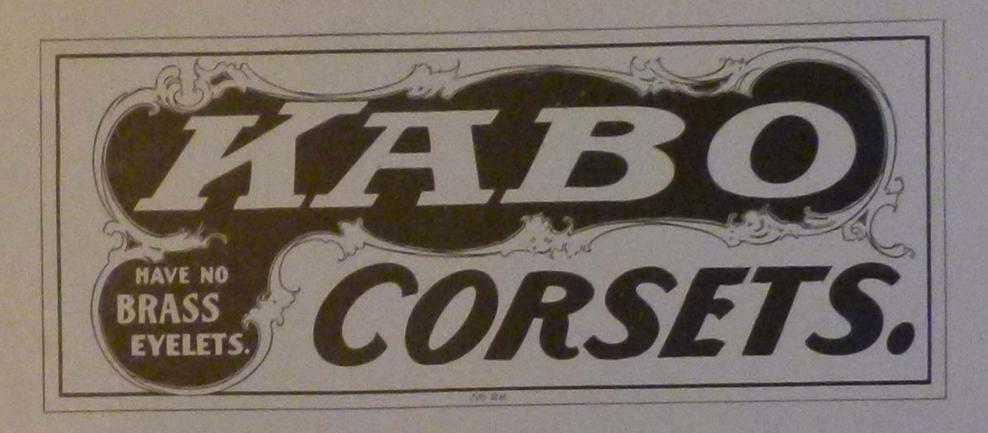
Do background in pearl gray, rather light in tone. "The Referee" deep vermilion, wide white outline; "catch lines" in black. "Ribbon" in medium tone of cold purple, outlined in deeper purple. "Cigar" black with white outline. "The new 5c" black with red distant outline, leaving white next to letter.



No. 27. SPECIAL BULLETIN.

FROM DIRECT PHOTO, BY JOHN COLENUTT, FAMOUS THROUGHOUT THE U. S.

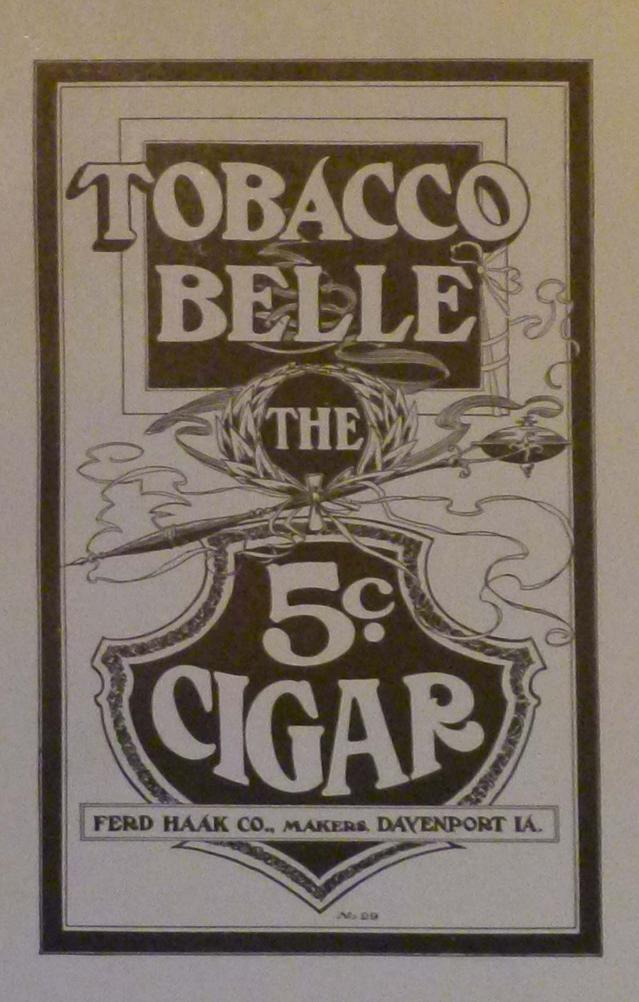
Background dark olive green. "Manhattan Theatre" is white letter with red outline. On panel do borders and ground in pale bluish greens. Letter the panel in straight Prussian Blue. Wreath goes two tones of rather pale buff. Ground of wreath dark vermilion with white letter. Do the inset and vertical bars in pale lemon. Do scroll in medium old gold, cut in roughly, leaving white relief line as shown. Border on sign bright red.



No. 28. DESIGN FOR BULLETIN OR STORE SPACE.

AFTER A. R. HUSSEY, CHICAGO SIGN PAINTER.

Rococo panel gets red ground, white letter, black outline. Rococo scroll in pale bluish green. "Corsets" in very deep bottle green, black inset. Border medium olive green, white inset.



No. 29. BULLETIN OR STORE SPACE.

AFTER LARRY MAZZANOVICH, FAMOUS CHICAGO SIGN PAINTER AND LITHO DESIGNER.

Do background in pale emerald green. Do both panels deep olive green ground, white letter, red outline, black shade. Borders on panels deepen emerald color a trifle, and for "trim" and scroll in borders make it still deeper. Wreath in medium grass green, darken for detail, and use the deepened color to "cut in" word "The." Do the "Torch" in medium old gold, model in dark old gold and a little umber and chromo green, and high light in medium yellow. Do vapor from torch in deepened background color. Ribbons in tuscan pink.





No. 30. BULLETIN.

BY JACK COLENUTY.

Drawing made from photo of same.

Main ground very pale olive green. Small lettering upper right hand corner in dark bottle green. Firm name in white, heavy black outline. Start scroll on circle lower left hand in deep olive "break blend" to real light in the ending. Ground of circle deep old gold blended to medium buff, white letter black heavy outline. Panel in medium dull purple, white letter, red outline, hang with pink ribbon. Address in black. Border in medium olive with white inset.



No. 31. BULLETIN OR STORE SPACE.

AFTER J. P. ZIRNGIEBEL, PORTLAND, ORE.

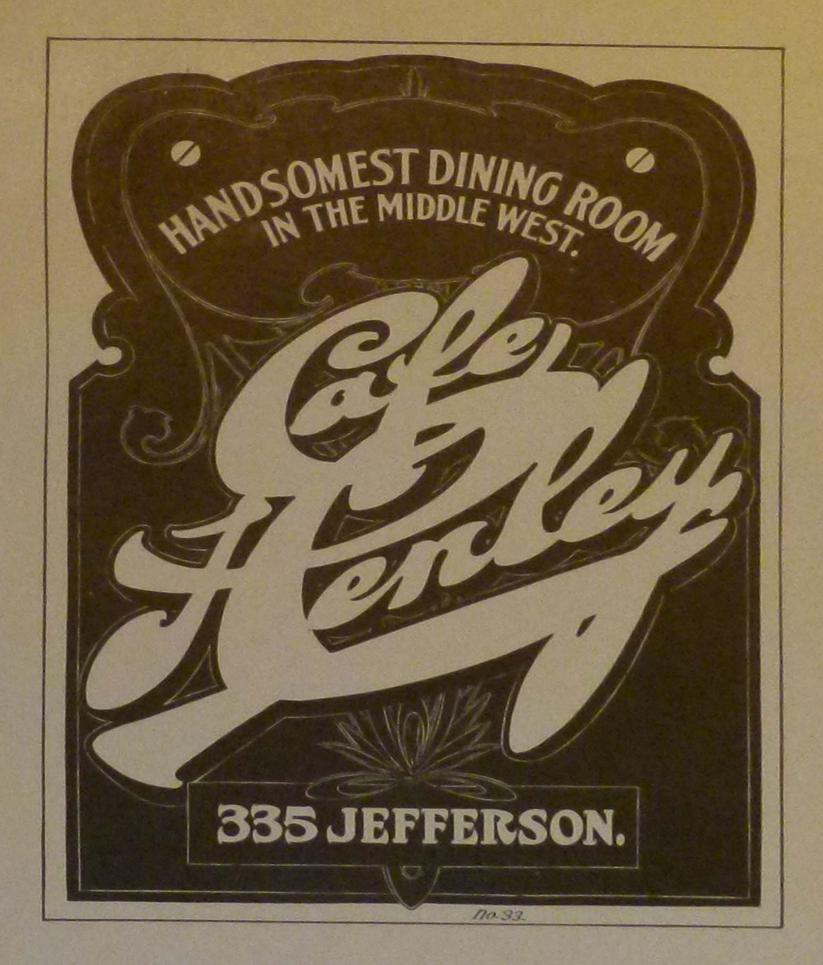
Main ground light buff to right of scroll division; same color for panel on left end. Ground back of left end panel in tuscan red. Letter left end panel in red with black outline. "Hop Gold Lager Beer" in medium strong bright yellow. "Cut it in" (form panel also) in tuscan red. Scroll and "matt line" medium old gold. Red border and white inset. For ribbon, deepen the background and detail in red. Letter it black.



No. 32. BULLETIN OR WALL.

AFTER E. W. DAVIS, WITH GUNNING SYSTEM, CHICAGO.

Bright strong yellow ground. Panel deep rich vermilion, white letter, black outline. Hand and watch natural color. Small lettering in black. Border on sign warm old gold.



No. 33. BULLETIN.

AFTER VAL COSTELLO, NOTED CHICAGO AND WESTERN SIGN PAINTER, LOS ANGELES.

Do matt in rather pale emerald green; do all the cut stuff on design same color. Panel top and bottom pale bluish green letter, medium olive green ground. Main ground in deep olive green. Script in white with black outline, red shade. Border in deep vermilion.



No. 34. BULLETIN.

AFTER FRANK NICHOLSON, NOTED EXPOSITION SIGN PAINTER.

Ground outside of panel very pale olive green; ground inside of floral border deepen same color a trifle. Floral border in two tones of dull purple (pale and medium). Panel is white letter, black outline, deep vermilion ground. Balance of lettering inside of floral border in deep purple. Small lettering in corners of design in black. Border in strong orange yellow.



No. 35. SPECIAL NEW YORK BULLETIN.

BY JOHN COLENUTT.

(Drawing made from photo.)

Medium pale buff outside border, inset fine lines lemon yellow, main ground deep rich chocolate, wide matt in medium old gold, and ground inside of matt almost straight burnt umber, with little poster floral in tuscan, with tuscan purple rough outline. Semicircles at top in pale orange, lettered black. Panel at left, blend of pale old gold to pink and letter black; circle panel pale vermilion band, white letter, deep vermilion ground. All scrolls in rich pale old gold with medium old gold outline.



No. 36. BULLETIN.

AFTER HARRY HOAG, FORT WORTH, TEXAS.

Pale, warm green ground. Oval in pale blue letter, deep blue ground, pale blue border. "Neptune" dark bottle green, double outline in same color made lighter in two tones. "Water panel" in red ground, white letter, black outline; small lettering in black. Deepen ground color for "leaves" and do scrolls in greenish gray strong enough to "show." Red border on sign and red, fine line for inset.



No. 37. BULLETIN.

AFTER G. W. PATE, NOTED SIGN PAINTER OF KANSAS CITY.

Extremely pale burnt umber background. Panel at end gets rich pale bluish green letter "cut in" with deep dull blue. Border on same in rather pale old gold. Cut or outlined trifle deeper old gold. "Zepto" deep vermilion, outline black and inset tuscan red. "Tooth cleaning pencil" deep warm drab, inset black, "cut in" with bright saffron yellow, leaving wide outline of white. "Antiseptic panel" same as end panel. Border in red, white inset.



No. 38. SPECIAL NEW YORK BULLETIN.

BY JOHN COLENUTT.

(Drawing made from photo.)

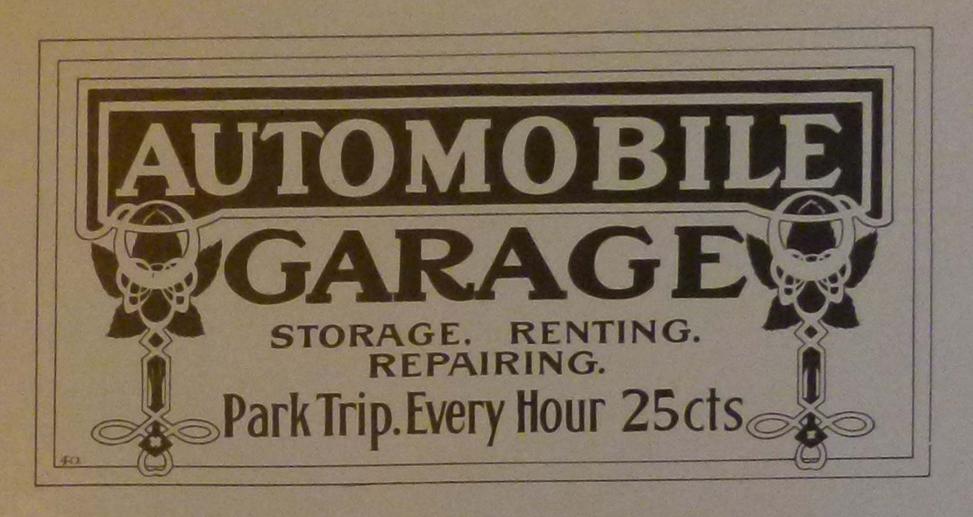
Background in deep, dull blue. Medium old gold border, and pale old gold inset. Panels in pale saffron with borders in orange, toned rich with burnt sienna. Display lettering in chocolate with tuscan outline; scrolls in pale, bluish green or strong pink. Do the "back" panels in lighter shade of background color. Small lettering in red and black.



No. 39. BULLETIN.

AFTER WILLARD CLARK, 244 E. MADISON ST., CHICAGO.

Pearl gray matt with borders in vermilion. Panel is black ground, pale, greenish yellow letter with heavy white high light. Scrolls and matt lines in vermilion. Small lettering in black.

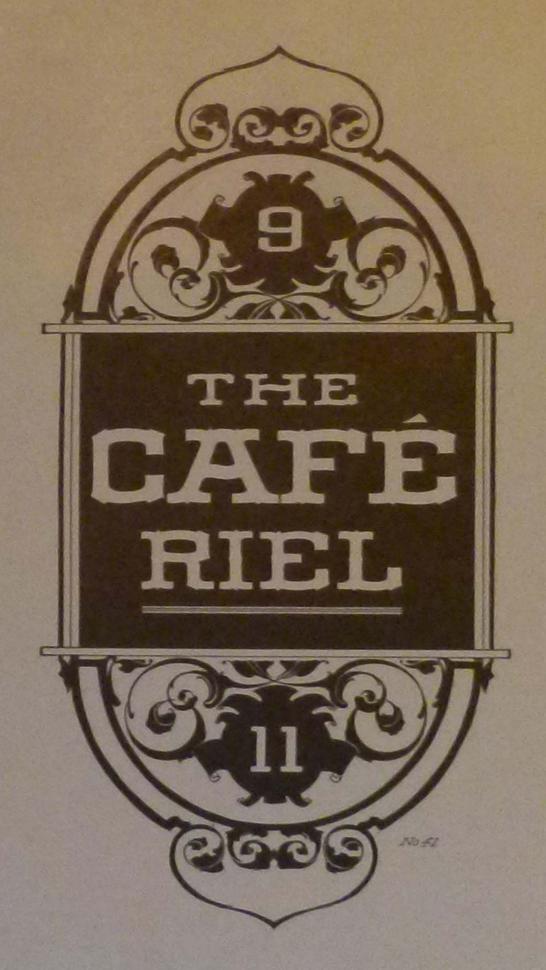


No. 40. ROOF BULLETIN.

AFTER A. R. HUSSEY, CHICAGO.

Do background in pale gray, inclined to purple. Do borders and end ornaments light and medium bluish green. Cut in "Automobile" dark bluish green, leaving white letter; give it wide black outline. "Garage" in dark bluish green, medium blue inset, black outline. Balance of lettering deep olive green with black inset. Red borders.





No. 41. DESIGN FOR DOOR LIGHT (GLASS).

ATKINSON.

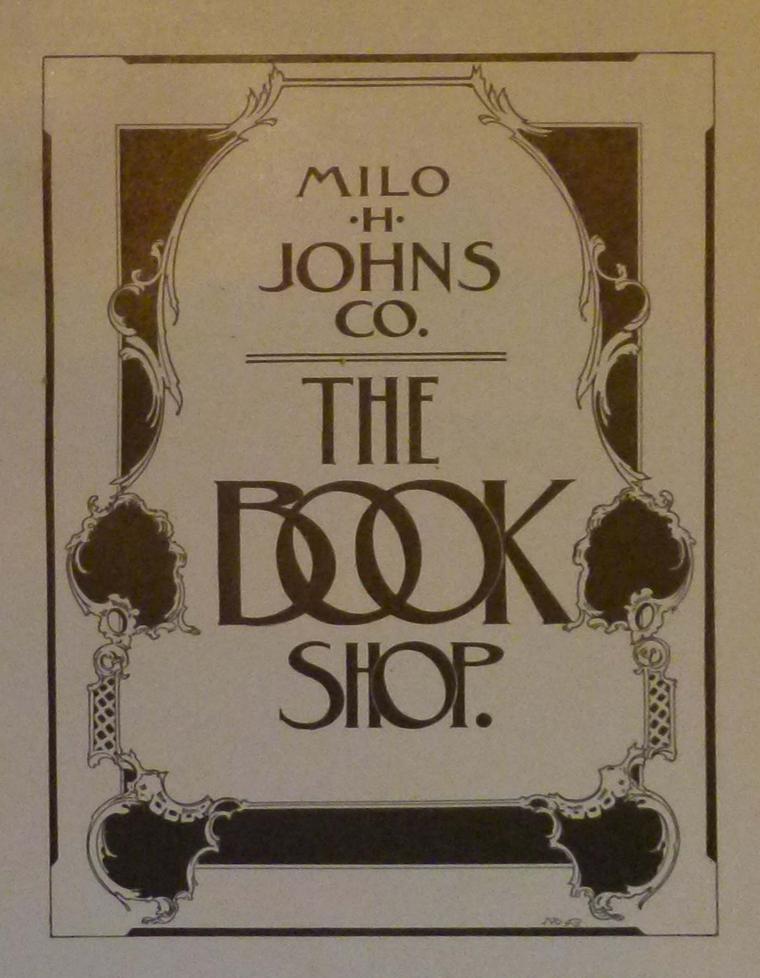
Outline entire design and lettering in bright gold. (XX) deep. Stipple scrolls and background and gild in lemon gold. Fill centers of lettering in black. "Open" ground at top and bottom of design do in whiting putty pounce. Wide outline of black around entire outside of design.



No. 42. FOR OILCLOTH OR MUSLIN.

FRANK S. NICHOLSON.

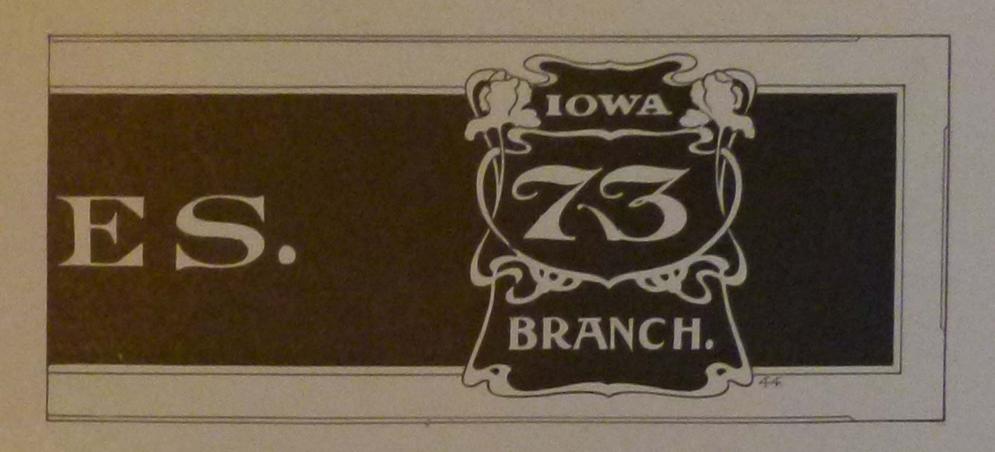
Do panel old gold ground, pale buff letter. Decorative stuff, pale buff, outlined orange yellow. Casino Garden deep drab, black high light, and pale purple wide "poster outline." Small lettering in black. "Concerts by, etc.," in two bright reds, white or pale gray background.



No. 43. DRUM, SMALL PANEL OR TABLET.

ATKINSON.

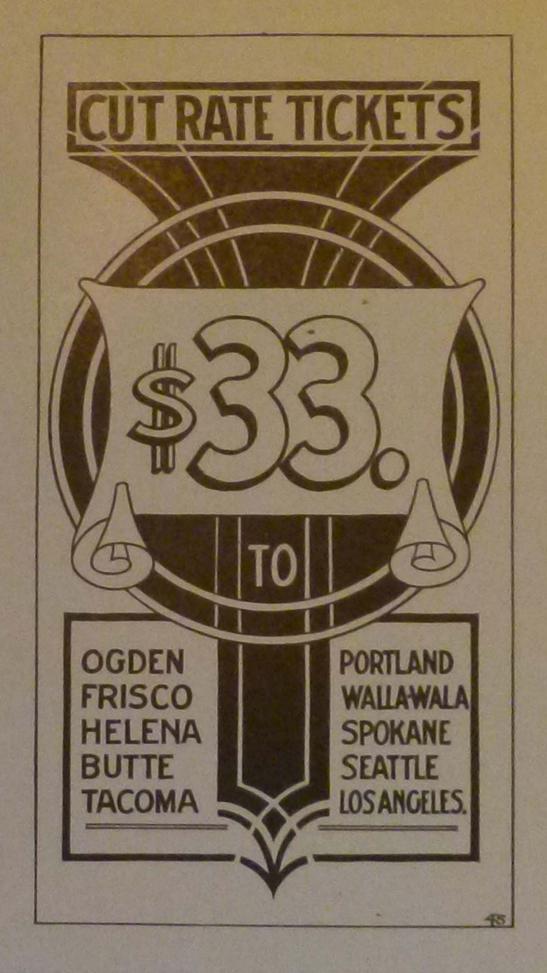
Ground of panel solid gold—letter in black. Matt medium olive green—matt line in silver. Ground inside of matt deep olive green. Rococo scroll in lemon gold outlined in pale buff color. "Centers" of scroll at corners and side, fill in deep oxidized copper.



No. 44. ART NOUVEAU "END" FOR FASCIA BOARD.

ATKINSON.

Main board, black smalt ground—surface or raised gold letter. Deep olive green matt—gold matt line, panel in gold, top and bottom "cut in" medium rich chocolate—outline gold letter in black. Center of panel "cut in" deep chocolate, black outline on letter.



No. 45. SUGGESTION FOR LARGE SIDEWALK SIGN, BOARD PANEL OR OILCLOTH

HARRY HOAG.

Do background in rather pale lemon yellow. "Banner" in center, pale orange yellow. Little panel at top in white ground—black lettering. Balance of design rich pale old gold (quite strong), leaving white show on circles and stripes as in design. Panel at bottom, white ground, with red letter. "\$33" pale English vermilion, outlined and shaded in deep Harrison's vermilion.



No. 46. "END" FOR FASCIA BOARD.

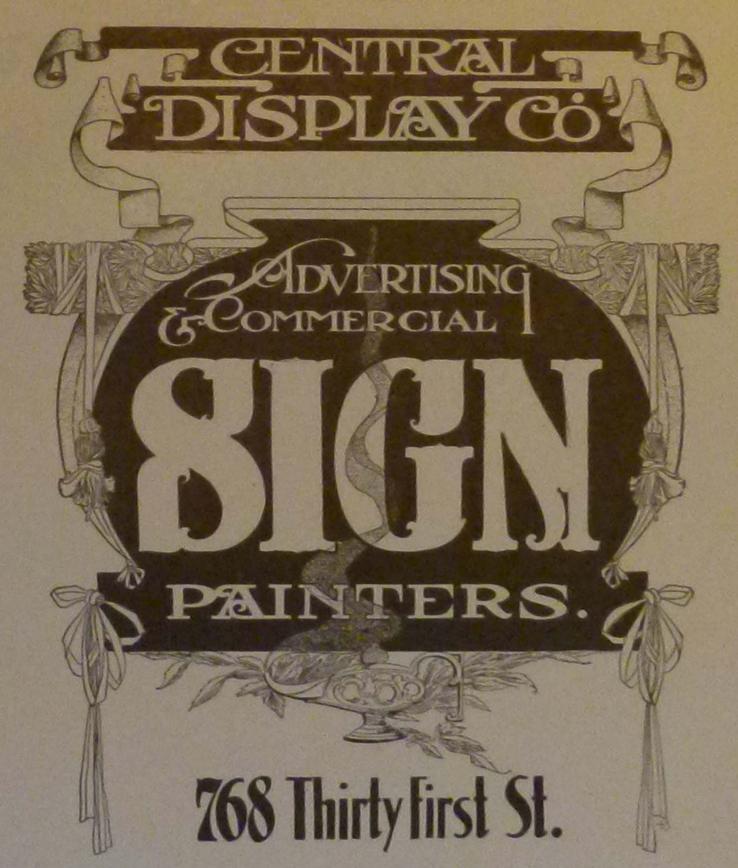
Panel solid gold detail and lettering in black. Main board, black ground, gold letter. (Raised or surface.)



No. 47. "END" FOR FASCIA BOARD.

Do panel solid silver. Scrolls in white—outline and detail in pale terra cotta, stripe line in black. Main board, silver letter outline tuscan, background in medium rich chocolate, finish in spar varnish.

·PHONE YARDS 1306·



No. 48. DESIGN FOR SIGN PAINTERS' STATIONERY.

Can be used for Letter Head, Bill Head and Card.

ATKINSON.

Make drawing four times larger than "cut" desired. Have zinc etching made from same.

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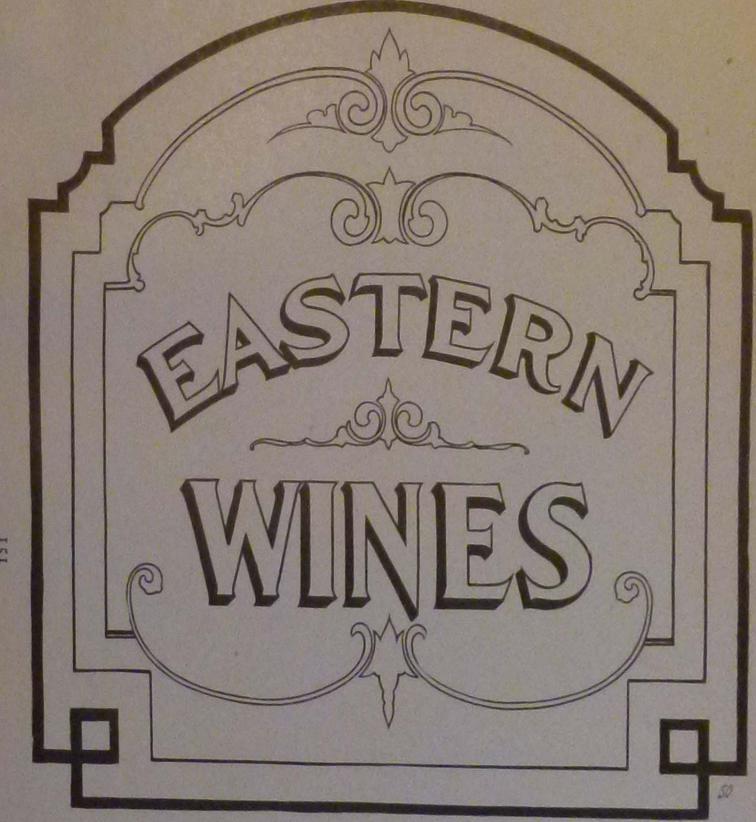
No. 49. SWELL DESIGN FOR VERY SPECIAL WINDOW.

AFTER HARRY BRIDWELL, CINCINNATI, OHIO.

Do entire detail of design and outline on lettering in burnish XX deep gold. Heavy stipple on solid parts of design, and gild XX deep gold.

Note.—The solid black on design is clear glass. Fill lettering solid black.

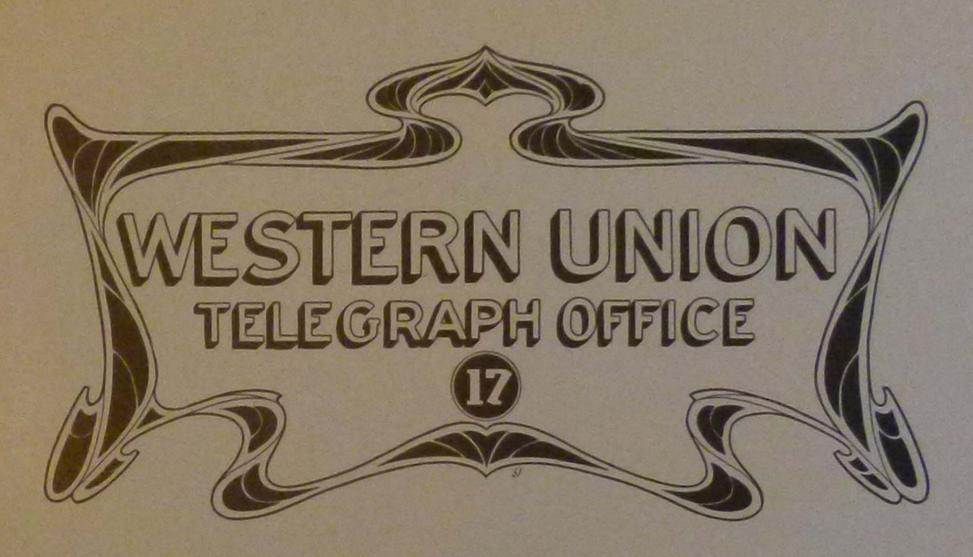




No. 50. DESIGN FOR WINDOW.

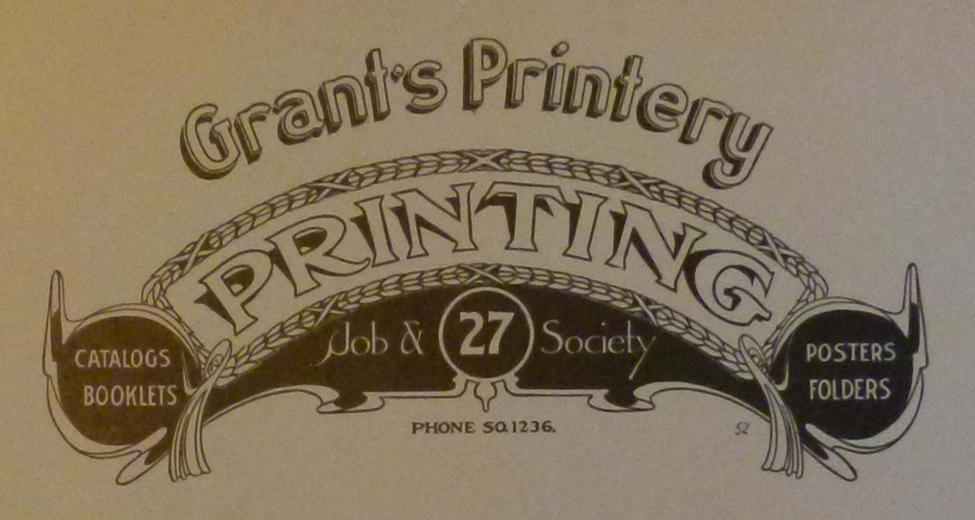
AFTER ED. MILLS, PORTLAND, ORE.

Burnish silver outline on lettering and scrolls. Do border in solid silver. Fill lettering in deep rich blue. Shade lettering in neutral tint of ground color. Fill scroll in stipple silver. Rather deep tone of pale rich blue on matt, and do the background in stipple of very pale warm lead color.



No. 51. WINDOW DESIGN.

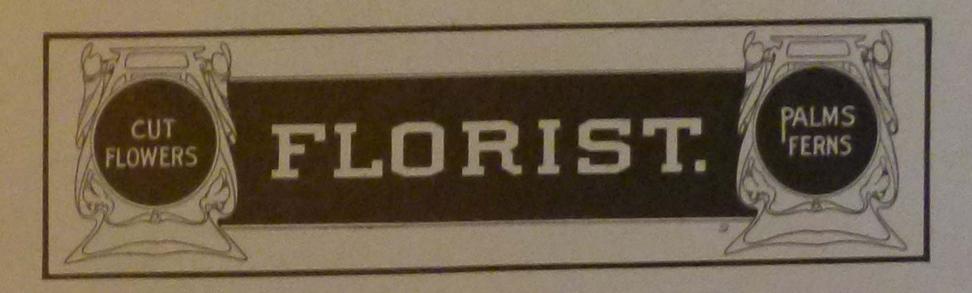
Outline lettering heavy, in medium rich blue and frost centers in white. Shade with same color, trifle lighter. Do Nouveau border in rich pale blue, and stipple ground in rich pale terra cotta tone.



No. 52. WINDOW DESIGN.

ATKINSON.

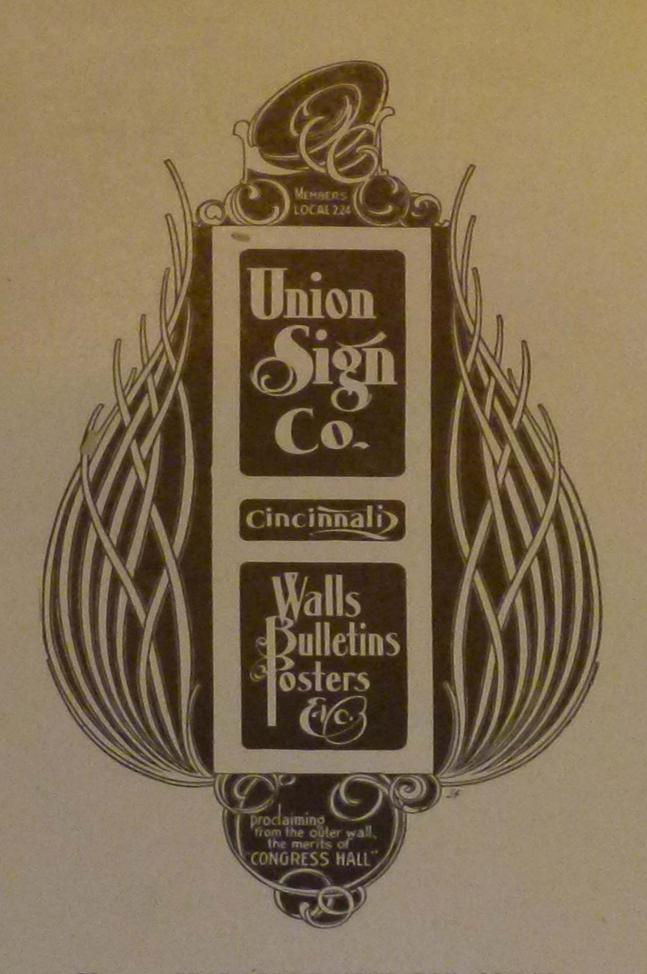
Outline entire design in burnish gold XX deep. Fill all small lettering deep old gold color, stippled. Fill "Grant's Printery" stippled lemon gold. Split shade of black and dark warm olive green. Stipple centers of "Printing" pale buff, wide outline of tuscan on same, with slant shade of black. Put in ground of panel in deep warm olive green. Fill border and scrolls stippled lemon gold. Putty stipple space each side of number panel. Outline the number in black and put in ground of deep vermilion.



No. 53. GLASS PANEL FOR BOTTOM OF WINDOW-OXIDIZED COPPER FRAME.

G. W. PATE, K. C.

Outline all detail in panels in burnish gold, stipple and gild in same gold. Lettering in panels, outline gold XX deep, stipple centers, and gild lemon gold. "Florist," burnish gold outline, stipple lemon gold centers. Deep chocolate ground.



No. 54. NARROW PANEL FOR GLASS.

AFTER FRANK QUEILLE, NOTED SIGN PAINTER OF CINCINNATI, OHIO.

Outline entire design, lettering included in XX deep burnish gold. Stipple lemon gold on border of panel. Fill design outside of panel in nice tone of warm yellowish green, rather pale. Background of panel in deep rich peacock green. Black outline on lettering, and stipple centers in white. Main ground of sign in deep rich purple. For matt line, use medium purple, strong enough to show on ground color. Fill sprigs at side in rich old gold color.



No. 55. WINDOW.

FRED WATRIN, PORTLAND, ORE.

Burnish outline of gold, wide "varnish line" inside carried close to outline, and do all insetting in varnish. Fill "Balls" different colored bronzes. Black outline, and split shade of black and warm chocolate quite deep in tone.

THE EBNER CO.

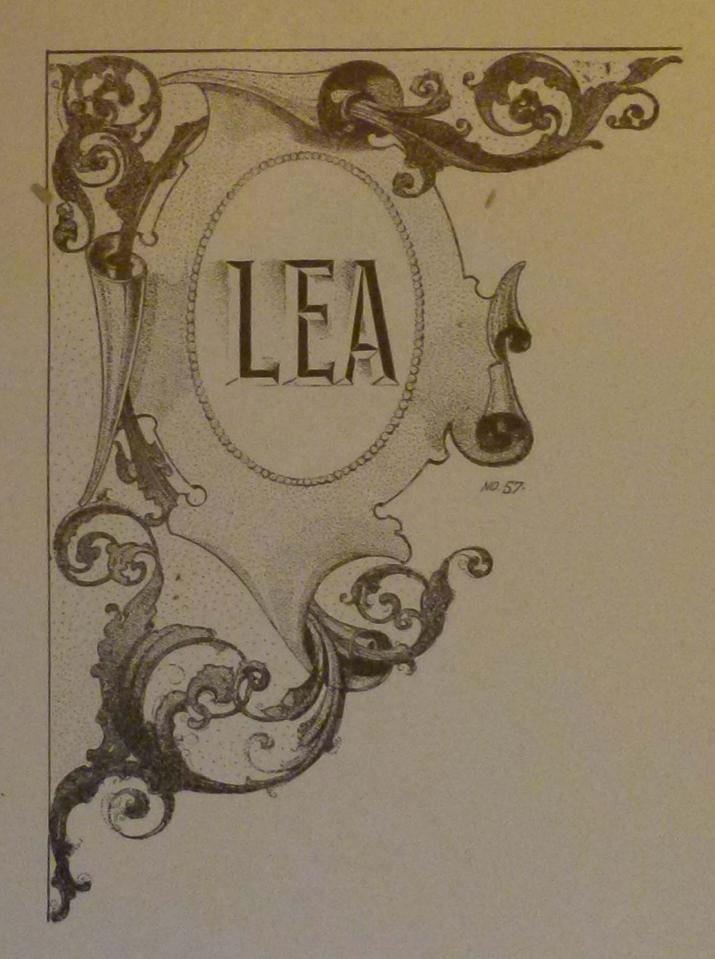


No. 56. WINDOW DESIGN.

AFTER FRANK S. NICHOLSON

Line whole design in XX deep gold, and outline all lettering in deep gold. "Sporting Goods," stipple center, and gild lemon gold; double color outline of black and red, black next to letter. Fill space above oval panel in deep vermilion, stippled. Lettering in side panels, fill in black, and outline the letter in black at the same time. Ground of side panels in pale warm buff, stippled. Firm name gets stippled deep gold, with double color outline of black and red. Fill between fine lines in design in rich medium bluish green.





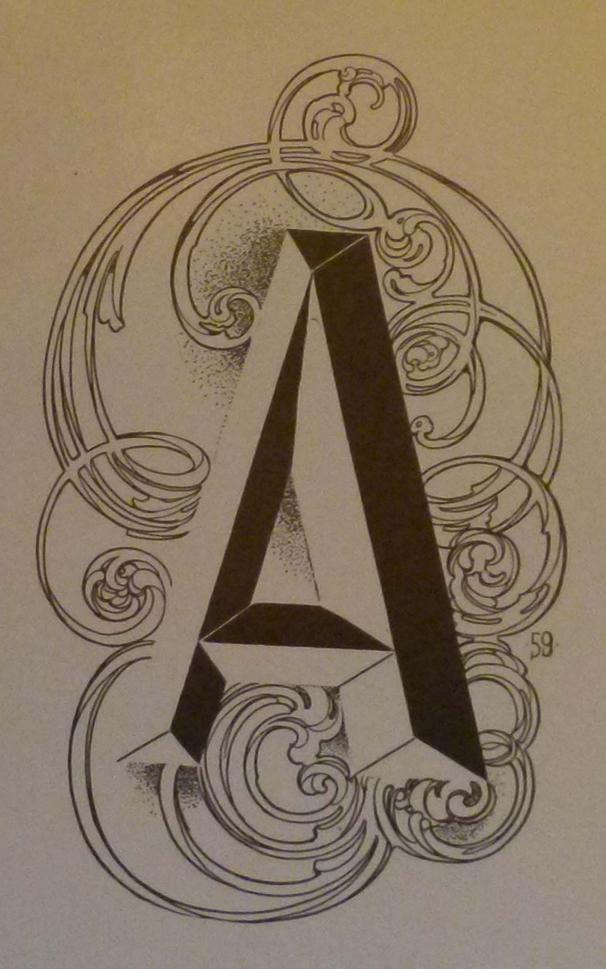
No. 57. SCROLL SUPPORT FOR "BOX" FASCIA.

Blend flat surface in pale tones of olive green, old gold and pink, also pale rich purple. Do "Returns" in red blend. Scrolls, medium old gold, shade and high light. Letter convexed in black and warm gray, outline in XX deep gold leaf.



No. 58. "CAP."

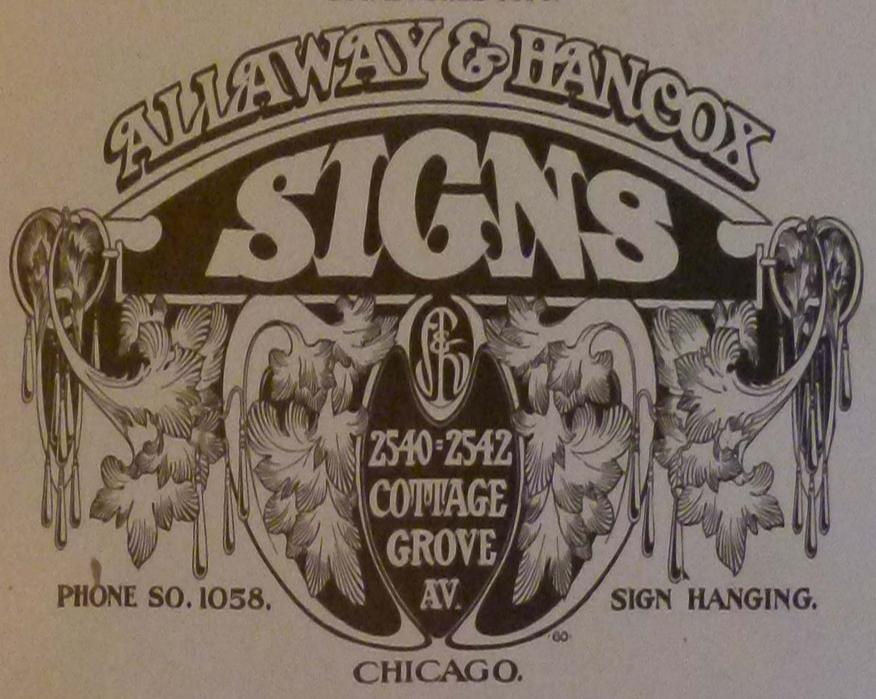
Convex in two tones of rich blue. Do scroll in pale terra cotta, edged in lower tone of same color. Pale warm gray ground.



No. 59. "CAP."

Do the "convex" in light and deep vermilion. The scroll in medium old gold or pale green. Edge in lower tone of either color. White or pale yellow ground.

ESTABLISHED 1870.



No. 60. FOR BUSINESS CARD OR SIGN.

BY ATKINSON.

For "Window" work up in black and gold, using lemon gold stipple in lettering and scroll centers.

ESTABLISHED 1820.



No. 60, FOR BUSINESS CARD OR SIGN.

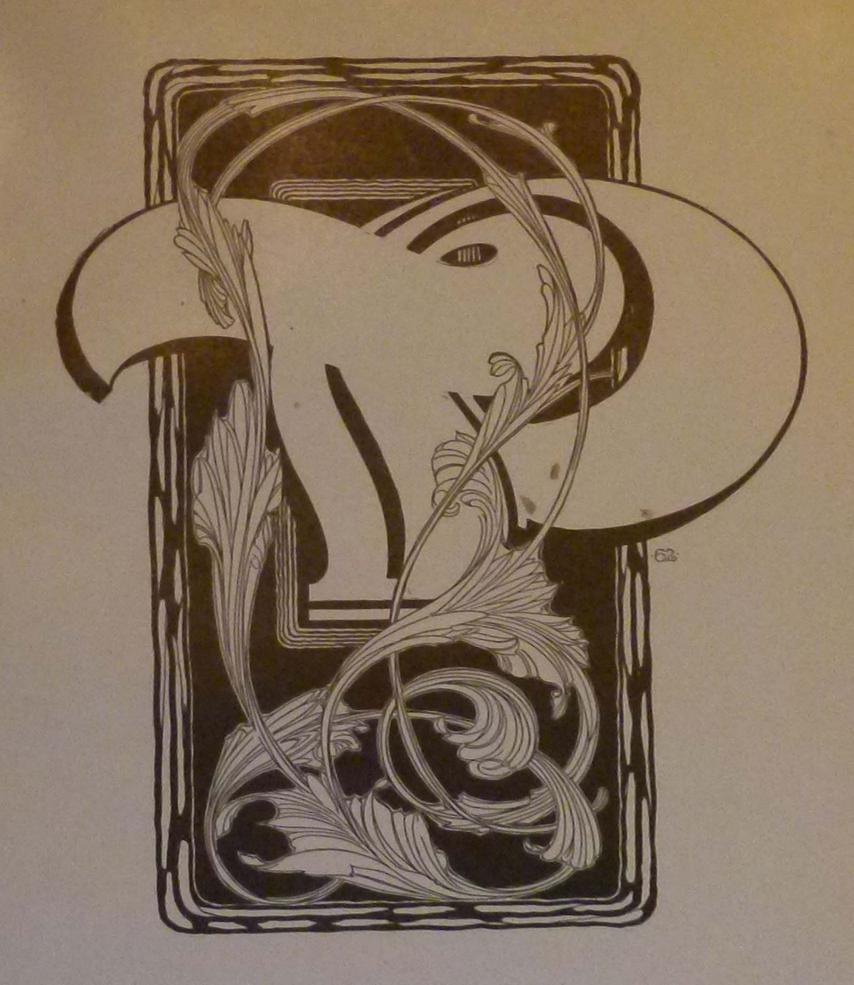
BY ATKINSON.

For "Window" work up in black and gold, using lemon gold stipple in lettering and scroll centers.



No. 61. "CAP."

Do "Drape" in pale blue, pink and white, poster style, no blend; (Not red, white and blue). Do letter in two tones of deep cadet blue (use dry sponge for stippling), outline in black. Do circles in pale old gold, and stars in golden yellow. This on white or pale gray ground.

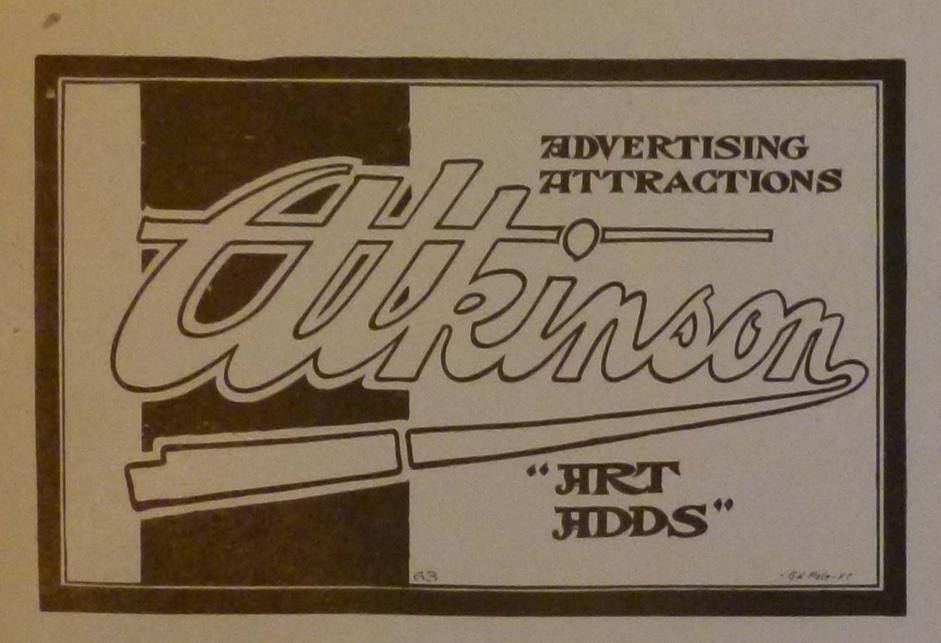


No. 62. "CAP."

BY HI MOTT ALLEN, OF BUFFALO.

Scroll added by Atkinson.

Blend letter from deep red to pale vermilion (starting at bottom). Outline and shade in black. Scroll in pale greenish yellow, edged in medium olive green. Ground of panel deep olive. Border of panel same as scroll. Pale yellowish green ground on sign.



No. 63. PANEL.

BY G. W. PATE, K. C.

Engraved from original drawing.

"Atkinson" white letter, wide light blue outline with deep blue edge. Background in very pale rich, blue. "Panel" in medium rich chocolate with vermilion poster "gags" in it. Small letter in rich blue, white outline "cut in" poster style. Border, rich red with white inset.

-OR THIS-

"Atkinson" pale English vermilion, wide white outline Ground pale yellowish green. "Panel" modeled in deep green. Small lettering straight tuscan red with white poster outline. Red border, white inset,

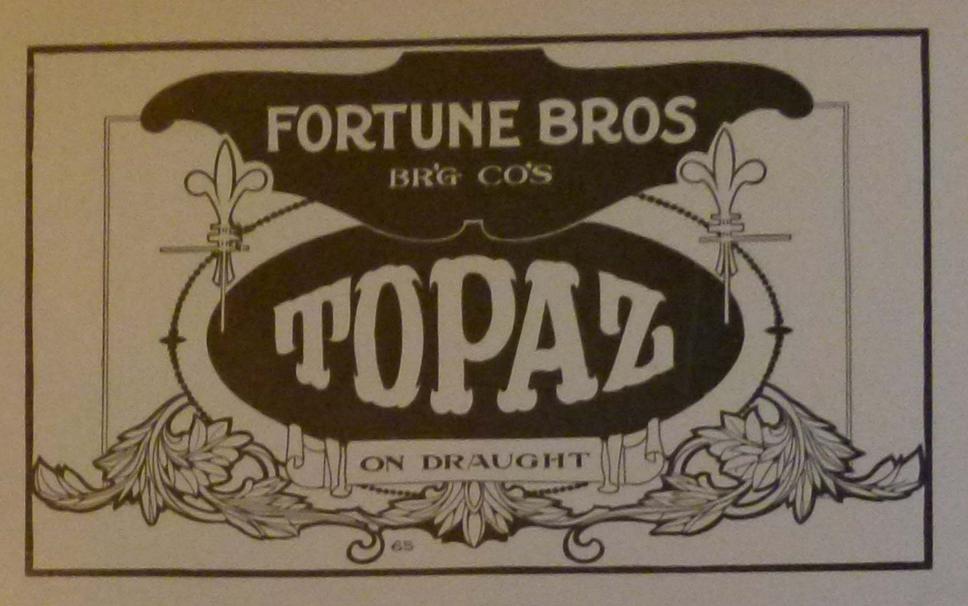


No. 64. PANEL.

BY G. W. PATE, K. C.

Engraved from original drawing.

"Signs" deep rich red, wide poster outline in pale English vermilion with broken fine-line in deep red. "Splits" in lettering pale vermilion. Wreath in light yellowish green. "Cut in" center of "S" tail dark warm green, outline wreath same color. "The Hello Kind" in bright green, strong enough to show well on white. Scrolls in pale old gold or light pink.



No. 65 PANEL.

M. D. PRICE, CHICAGO.

Top panel tuscan red ground, gold letter, black outline. Oval panel get deep chocolate ground, medium tone of terra cotta for border and gold leaf for beads. "Topaz" wide outline of gold, saffron yellow for center, and a heavy edge of black. Scroll in medium old gold, detailed in deeper tone of same color. Ribbon at bottom, solid gold leaf. Letter in black. Main ground deep olive green. Matt line pale blue. Matt in medium olive green. Silver bevels.

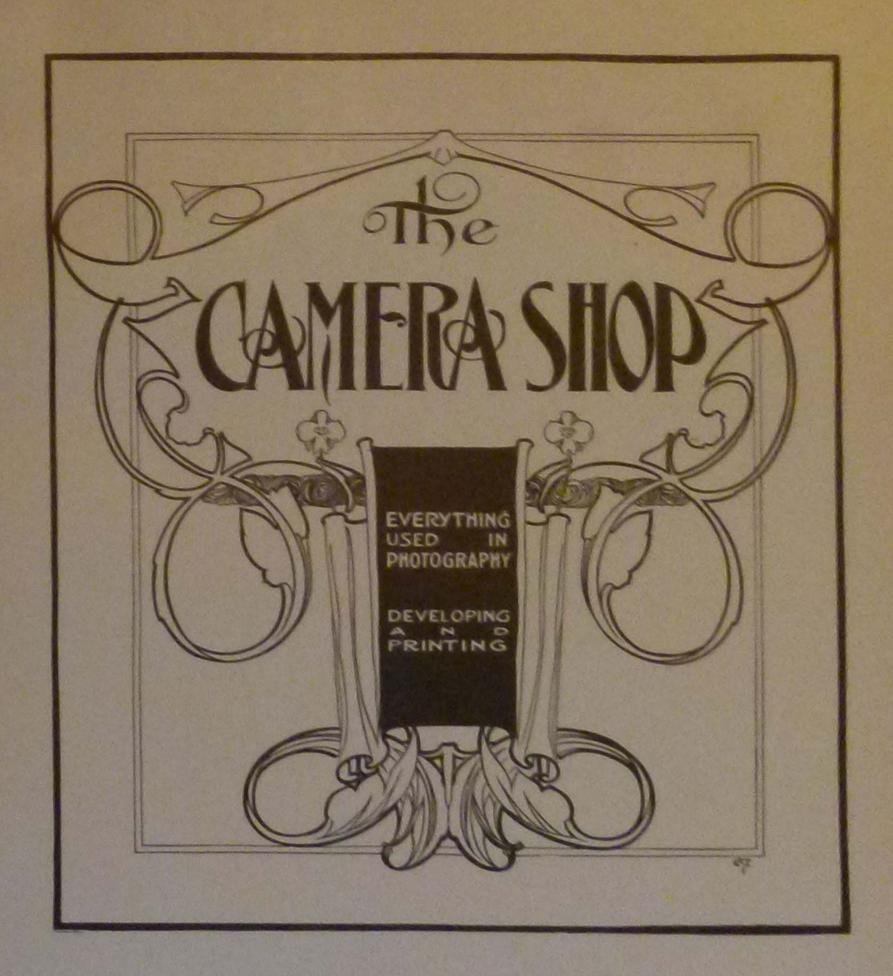


No. 66. BULLETIN LARGE OR SMALL.

M. D. PRICE, CHICAGO.

"Ravinia Park" in dark bottle green, with black inset. Panel gets bright red ground, white letter with black outline. Leaves at sides in bright yellowish green, detail in deeper tone of same color. Panel at bottom in very pale chr. green, letter in black. Ribbons at sides pale lemon yellow, detail in deeper tone of same color. Little panels at bottom in tuscan red. Main ground of sign pale warm grey. Olive green for border.

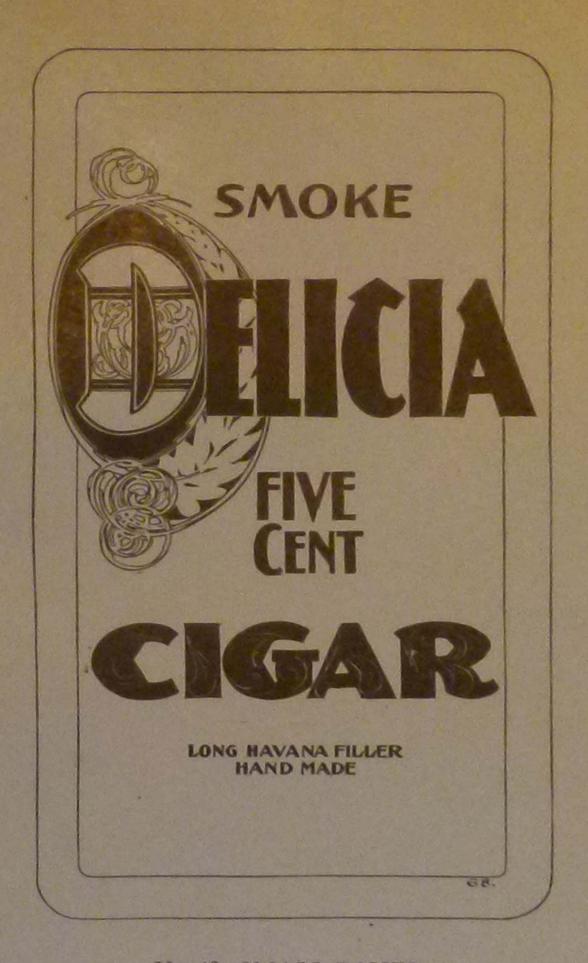




No. 67. DESIGN FOR SMALL PANEL.

HENRY THIEDE, CHICAGO.

Background and matt in two rich tones of citron yellow. Panels and scrolls in warm deep tones of slate color, detail in black. Lettering in gold leaf outlined in rich vermilion.



No. 68. SMALL PANEL.

BY LAWRENCE MAZZANOVICH, NEW YORK.

Initial panel has deep bottle green ground with scroll in old gold, spring at side, pale blue, detailed in deeper tone of same color. Letter "D" in two tones of vermilion with gold leaf outline, edge and drop shade in black. Remainder of word "Delicia" is black with double outline of gold and deep vermilion. "Smoke" in olive green, outlined medium blue. "Cigar" deep slate color with double outline of purple and pale emerald green. Small lettering, medium grass green. Background in very pale tints of terra cotta, grays, purple and buff.

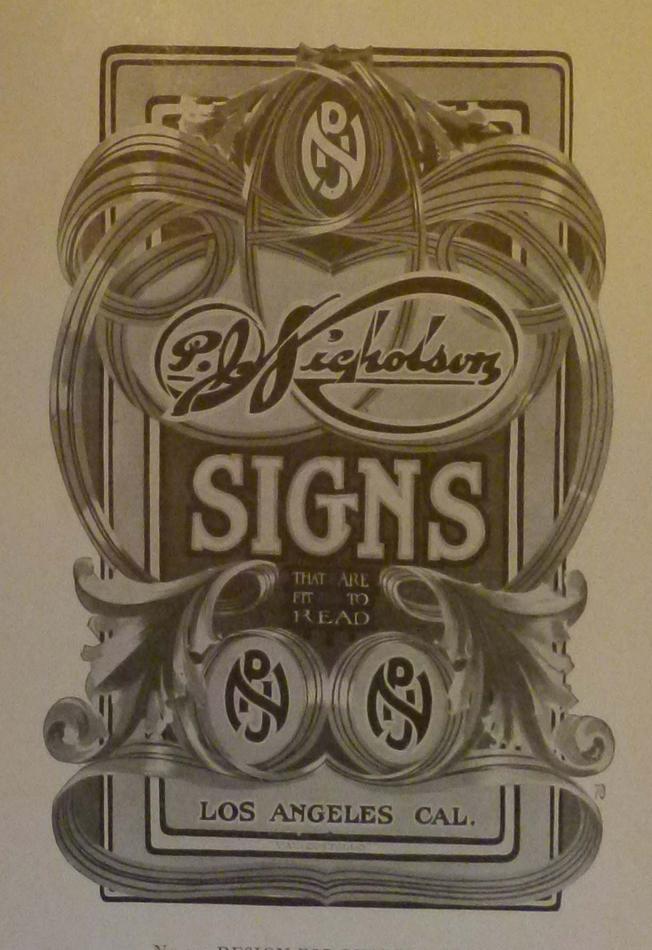


No. 69. TABLET FOR INTERIOR DISPLAY.

ATKINSON.

Medium slate color ground. Do poster scape in black, also "brush" at bottom. Letter in gold leaf. Lemon gold leaf bevel or border.





No. 70. DESIGN FOR BUSINESS CARD.

DESIGNED BY VAL COSTELLO, NOTED SIGN PAINTER, OF LOS ANGELES, CAL,

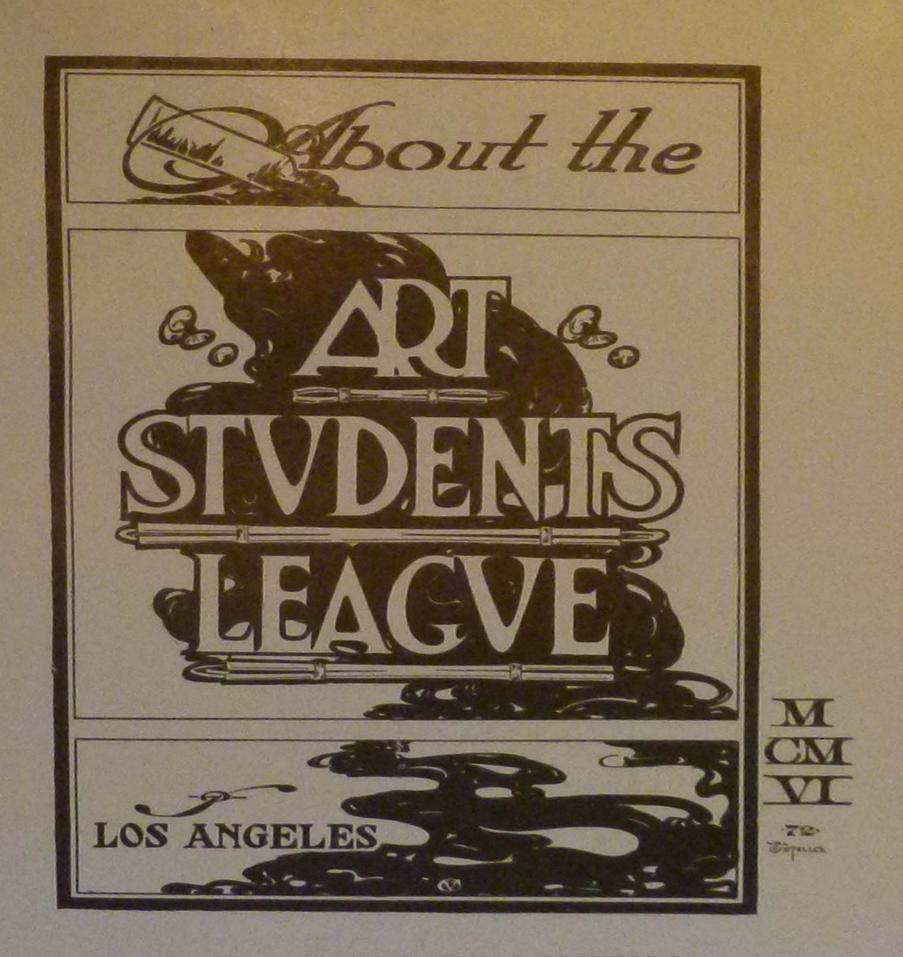
Engraving made from his original drawing.



No. 71. SMALL PANEL BY VAL COSTELLO

Engraved from original drawing.

Do the background in dark Brewster green. The heavy white matt and outer rim of circle in bright vermilion. Inside matt line in pale bluish green. Outside matt line in strong pink. "Break on" circle (inside of red) in sharp greenish yellow and detail olive green. Do little poster in dark olive and light blue. "Greens" red letter, heavy white inset. Balance of lettering very pale chr. green tint.



No. 72. POSTER BY VAL COSTELLO.

From original drawing,

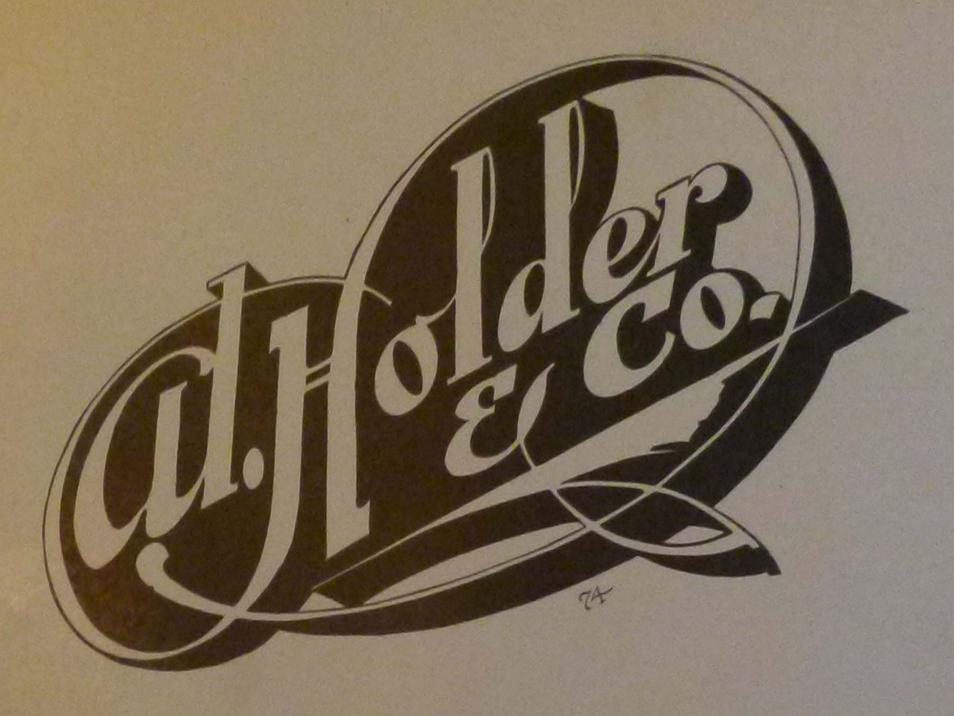
Background in pale buff. "Art Students League," red with white inset. Porte crayons in old gold. Tube at top in white. Color from tube very deep purple. Lettering top and bottom in black. Matt and bars in deeper tone of ground color. Border citron yellow.



No. 73. OIL CLOTH OR MUSLIN.

BY HALM, NOTED CHICAGO SIGN PAINTER.

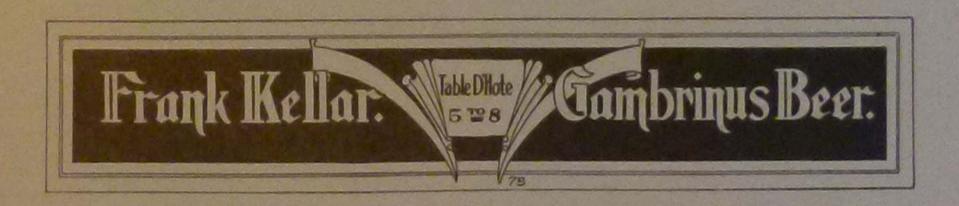
Tint ground of pale terra cotta. Do ornamental stuff in two tones of old gold. Panels at end in medium tones of terra cotta and if lettered use straight burnt sienna. Display lettering in olive greens and reds.



No. 74. DESIGN FOR CARDS.

HI MOTT ALLEN, OF BUFFALO.

Black and white same as plate.



No. 75. CHEAP BUT ATTRACTIVE WINDOW PANEL.

FRED WATRIN, PORTLAND, ORE.

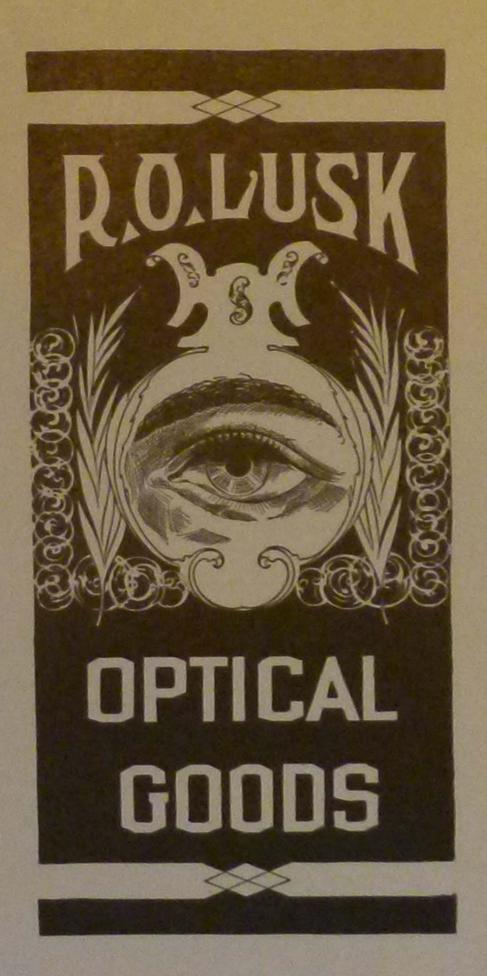
Black letter—pale gray ground—pale blue border, white matt line—panel in center detailed in deeper tone of border color, ground of panel in very pale buff.



No. 76. BULLETIN.

ATKINSON

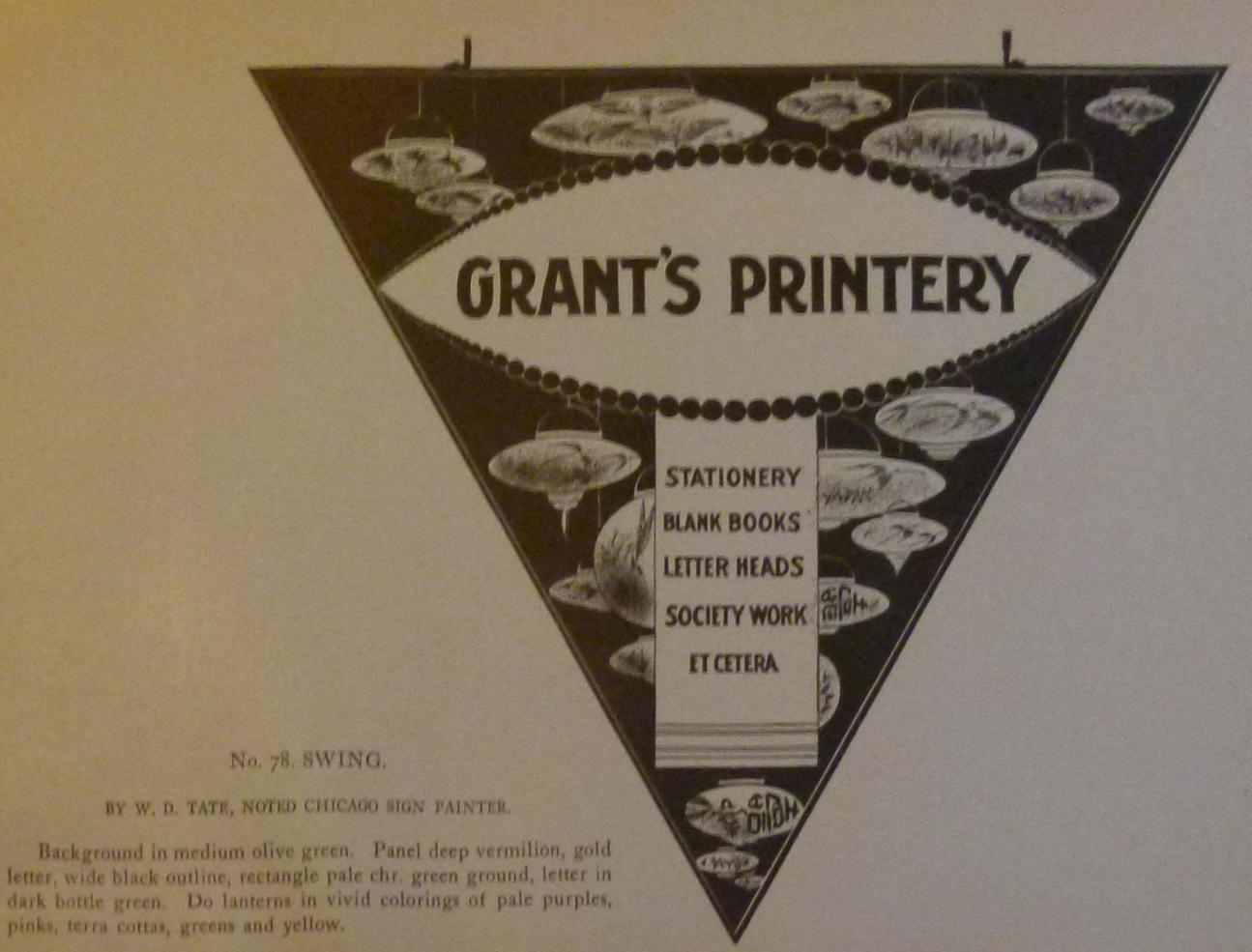
Main panel gets red ground—white letter. Upper panels at ends in olive green, pale chr. green letter, pale olive border. Rectangles in medium buff, letter in citron yellow, pale buff bars and borders. Sprigs in pale olive, outlined in deeper tone of same color. Beads old gold, touch of high light and shade. Main ground in pale buff, border in red.



No. 77. SMALL PANEL.

ATKINSON

Do side scrolls in dark olive, touches of gold high light on them. Do panel scroll lemon gold leaf, outlined in black. Do the EYE natural color, lettering deep gold leaf. Black ground varnish.





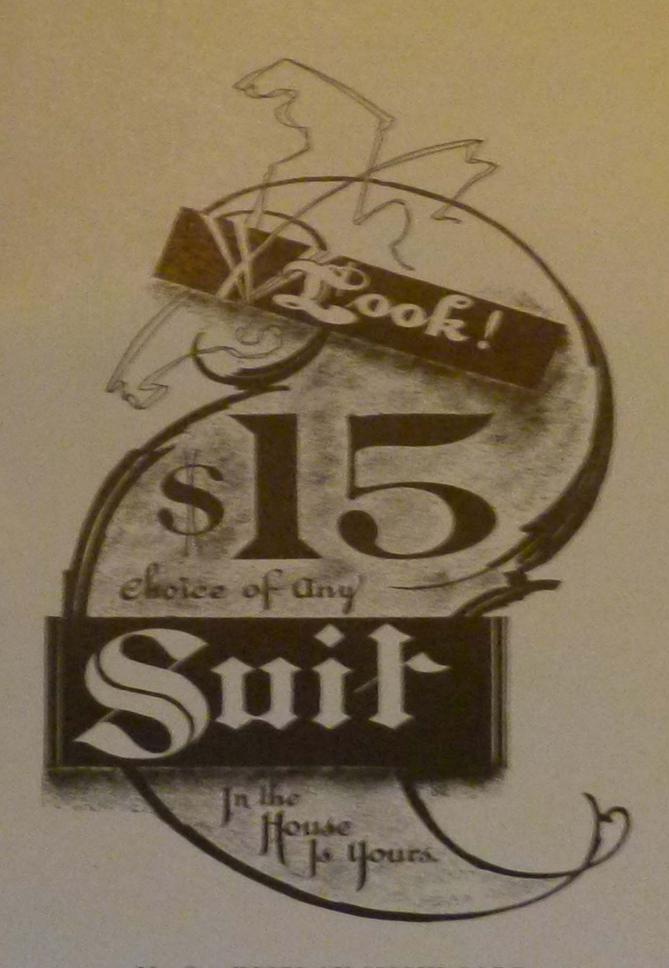
No. 79. SWING SIGN.

BY F. H. SOWDEN, BURLINGTON, IA.

Black and gold.

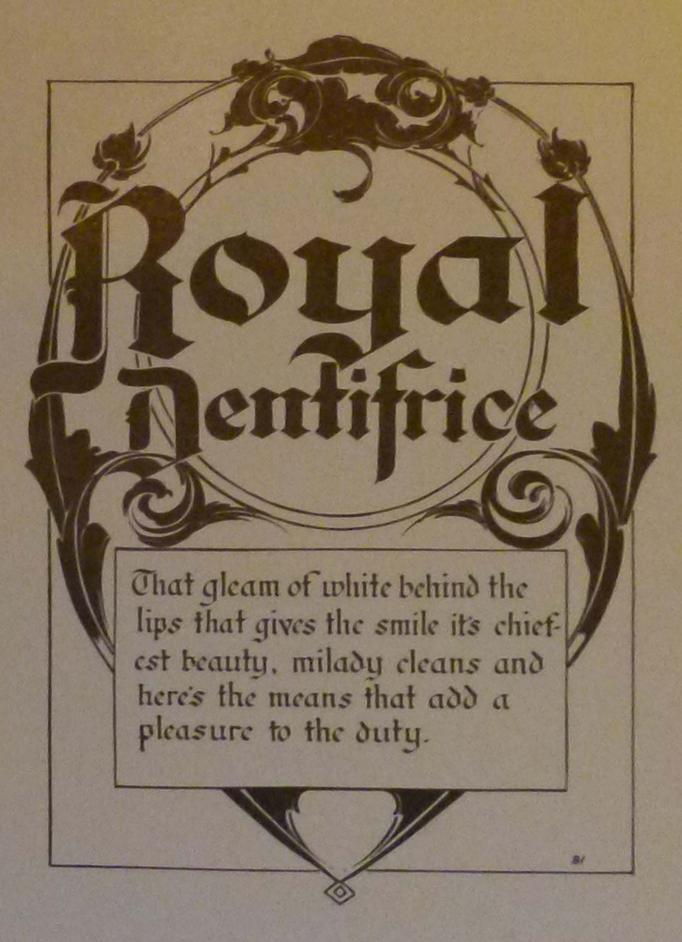
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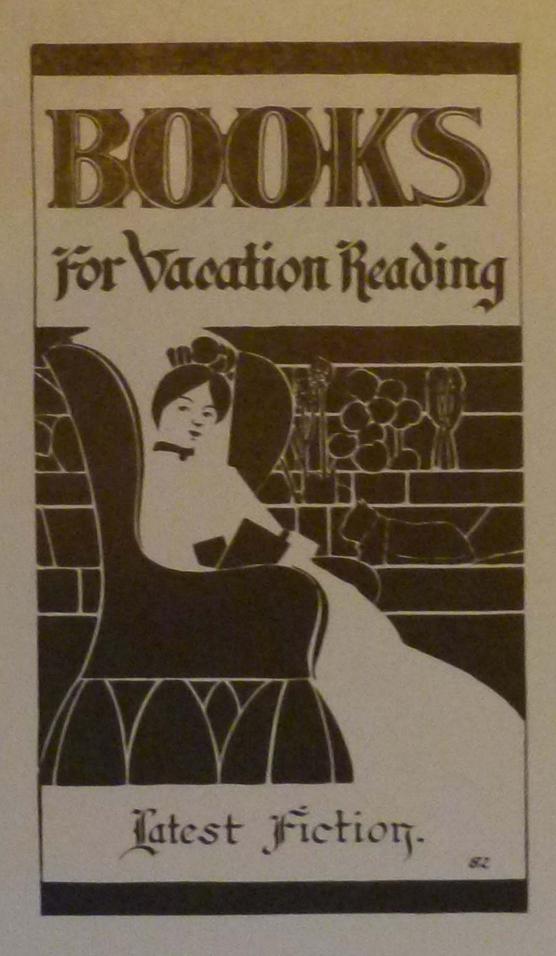
No. 80. DISPLAY SHOW CARD.

Gold bronze scroll, panel at bottom in deep vermilion, white letter, black, outline. Main ground of card mottle in pastel crayons, using pale green, pale purple and pale orange. Little panel at top medium bluish green, white letter, black outline. "\$15" in black, rest of lettering grass green.



No. 81. SHOW CARD.

Pale gray card, do the scroll in pale blue, letter in very deep blue. Display letter gets outline of pale old gold. Rectangular panel gets ground of pale orange.



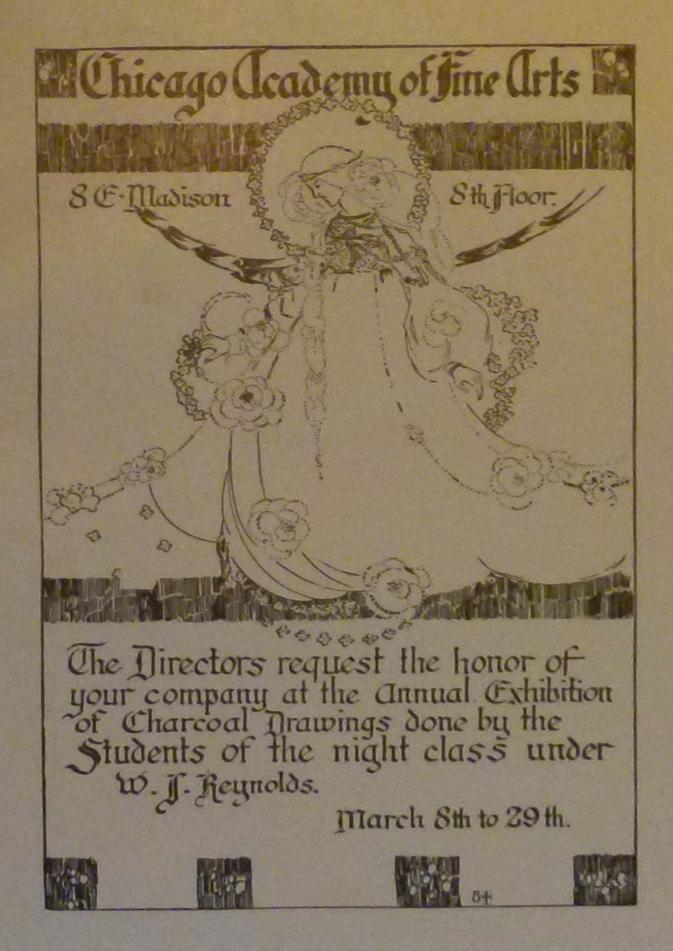
No. 82. SHOW CARD.

Pale gray card do the "stencil" poster in black. Letter in bright pink tuscan outline and red inset. Small letter at bottom in red.



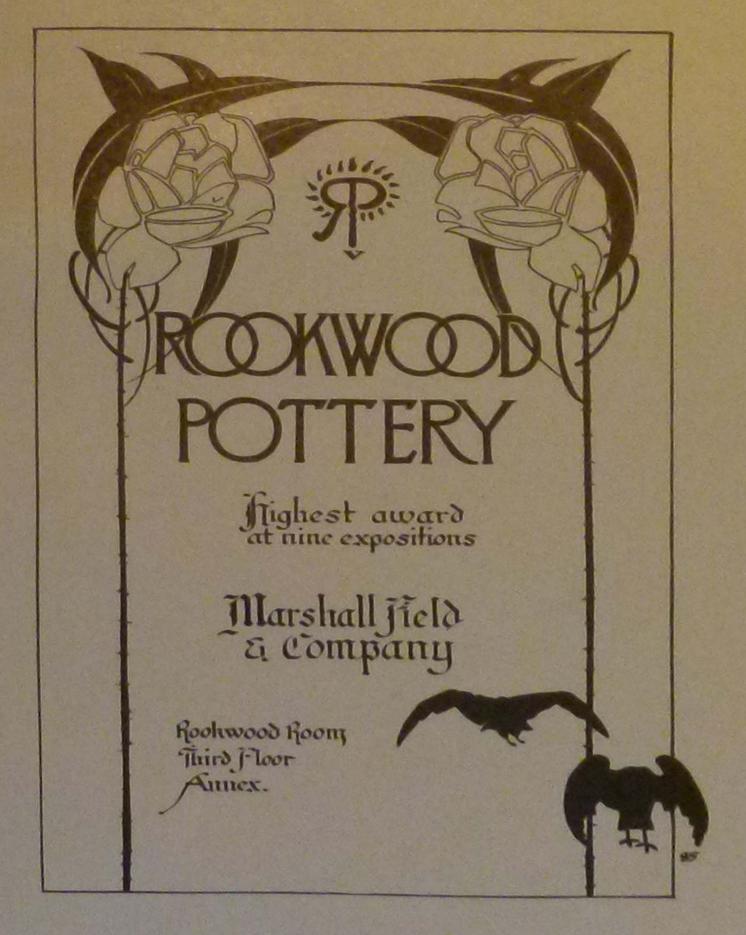
No. 83. SHOW CARD.

Do poster girl in aluminum lining bronze, on dark chocolate card. Bars top and bottom in pale old gold. Letter in pale buff, white "caps."



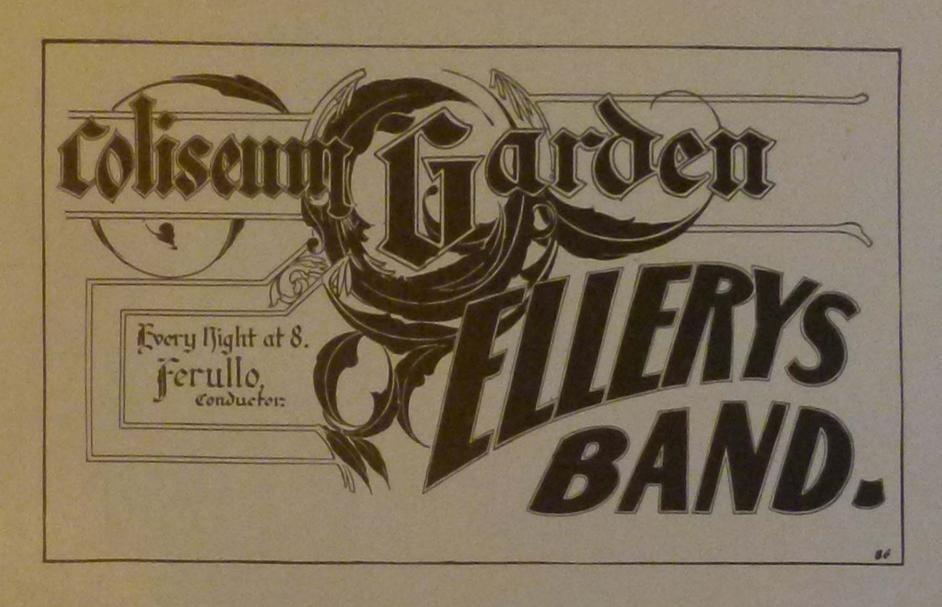
No. 84. SHOW CARD.

Do poster girl in gold bronze outline on dark olive card, also the bars top and bottom. Letter in white with red "caps."



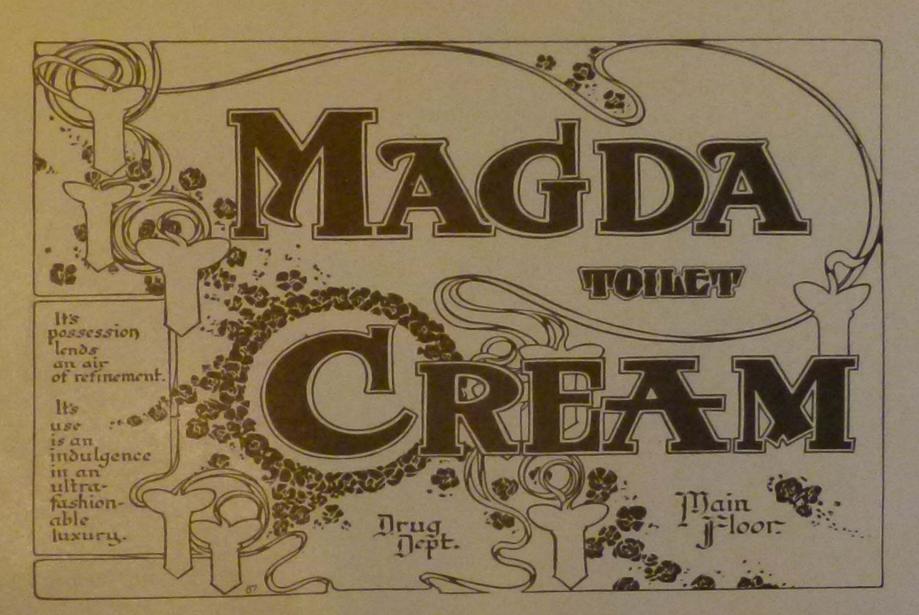
No. 85. SHOW CARD.

Use pale gray card, do poster border in black and orange. Letter in pale rich blue. Outline the display line in deep blue.



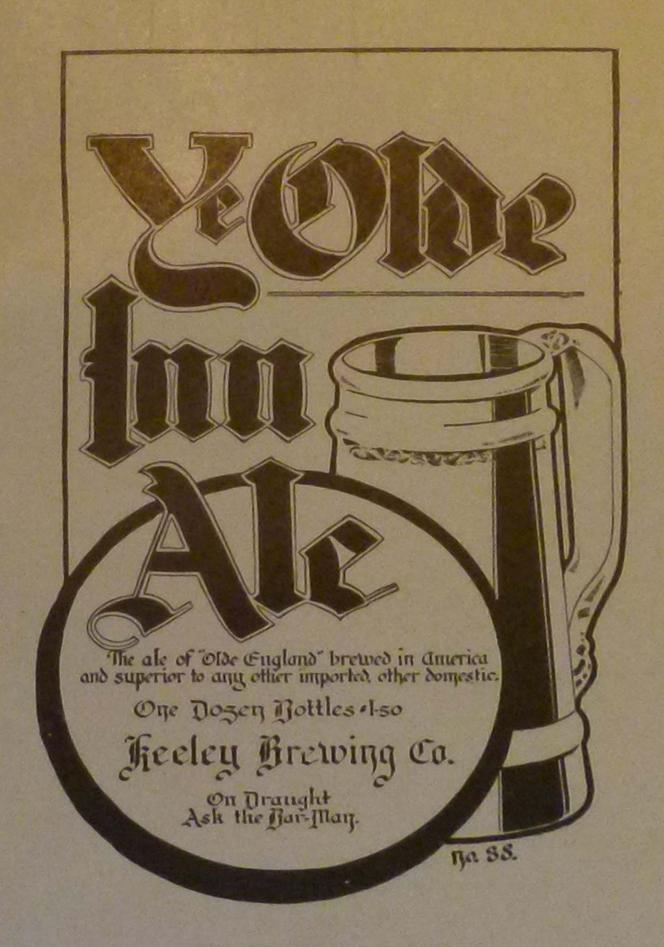
No. 86. MANOGRAPH DESIGN.

Do ornamental stuff in greenish greys. All lettering in black, with top line outlined in pale emerald. Ellery's Band, outline of red and pale cold grey. Ground of little panel two tones of pale purple. White ground,



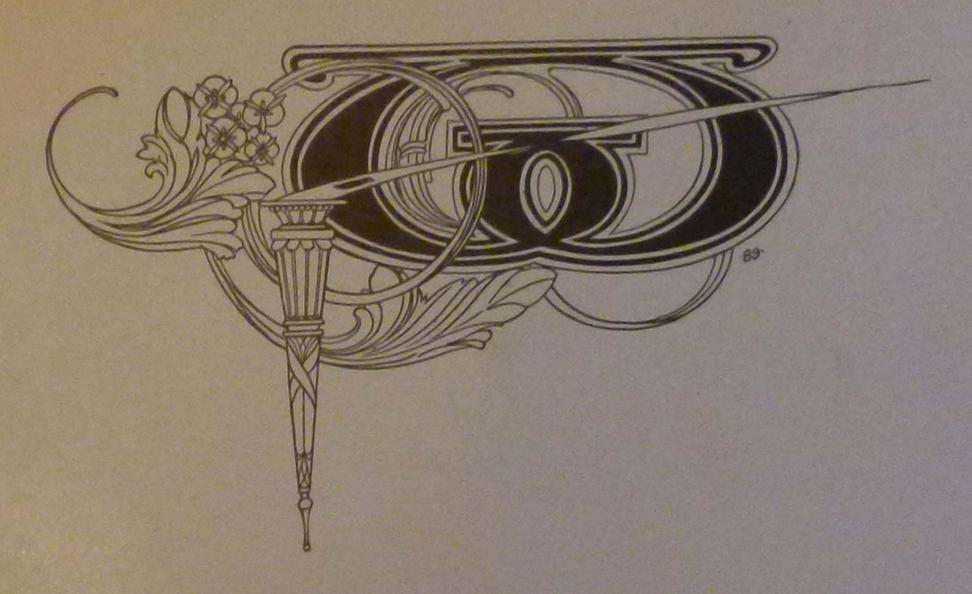
No. 87. SHOW CARD.

Use dark grey card and do all ornamental stuff in pale and deep gold bronze. "Magda Toilet Cream," white with red outline, fill in black roughly on ground inside of gold on upper part of design, do the poster blossoms in red. Two white panels lower left of design in pale olive, letter bright blue. "Drug Dept.," "Main Floor," pale blue, orange border.



No. 88. SHOW CARD.

Use uncoated card and "rub-in" some pale tones of burnt sienna, warm gray and purples, using sofe pastels with cotton pad. Do the stein in warm medium tones of gray and old gold. Panel in pale bluish green, letter in deep olive, border on panel deeper tone of blue green. "Ye Olde Inn Ale" black lower case, Red "Caps."



No. 89. INITIAL, GLASS OR BOARD.

GARNER, CHICAGO.

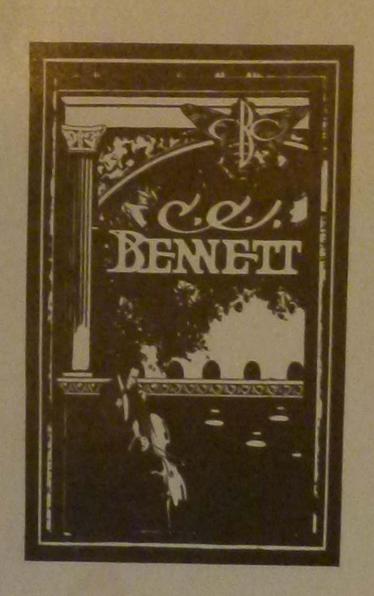
Do the "caps" in double outline of black and gold, fill center in deep vermilion. Do the scroll and torch in bright outline of lemon gold leaf and fill in aluminum bronze.



No. 90. DOOR LIGHT PANEL.

GEO. OLSEN, WITH GUNNING SYSTEM, CHICAGO.

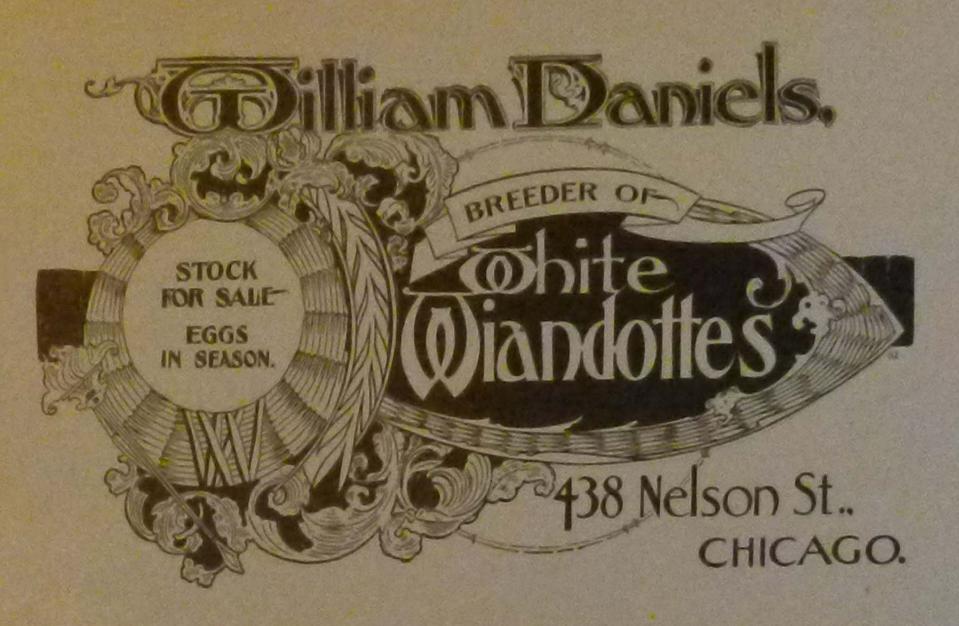
Do the Nouveau border in bright gold outline, stipple center same on lettering—black ground.



No. 91. POSTER DESIGN-2 COLORS.

BY VAL COSTELLO, LOS ANGELES, CAL.

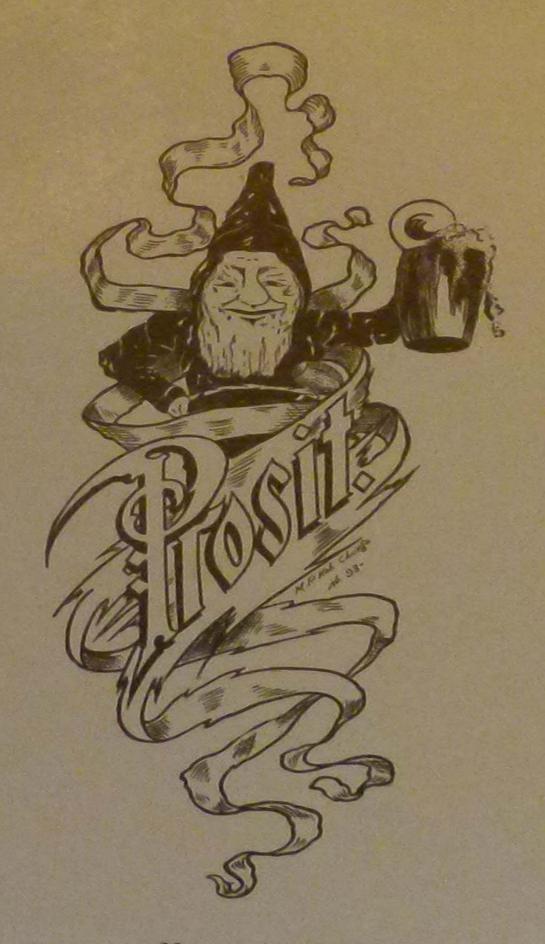
Either black or red.
or—pale chr. green and dark olive.
or—bright buff and old gold.
or—pale emerald and deep purple.



No. 92. LETTER HEAD, CARD OR POSTER.

AFTER M. WHELAN, N. Y.

For poster do top line in two tones of old gold, outline and drop shade in tuscan. Do ornamental stuff in pale yellowish grey, and outline it in medium tone of cold old gold. Main panel, blend ground of deep to light vermilion—white letters—black outline. Panel at left of design, pale yellowish green, letters in deep green. Address lettered in black.



No. 93. DESIGN.

BY M. P. KOB, CHICAGO.

Do the ribbon in dull tone of buff, outline and detail same in medium old gold. Lettering in deep vermilion, high light in pale vermilion. Stroke of black on shade side. Do "Figure" in poster style, using abbreviated natural color. White ground.

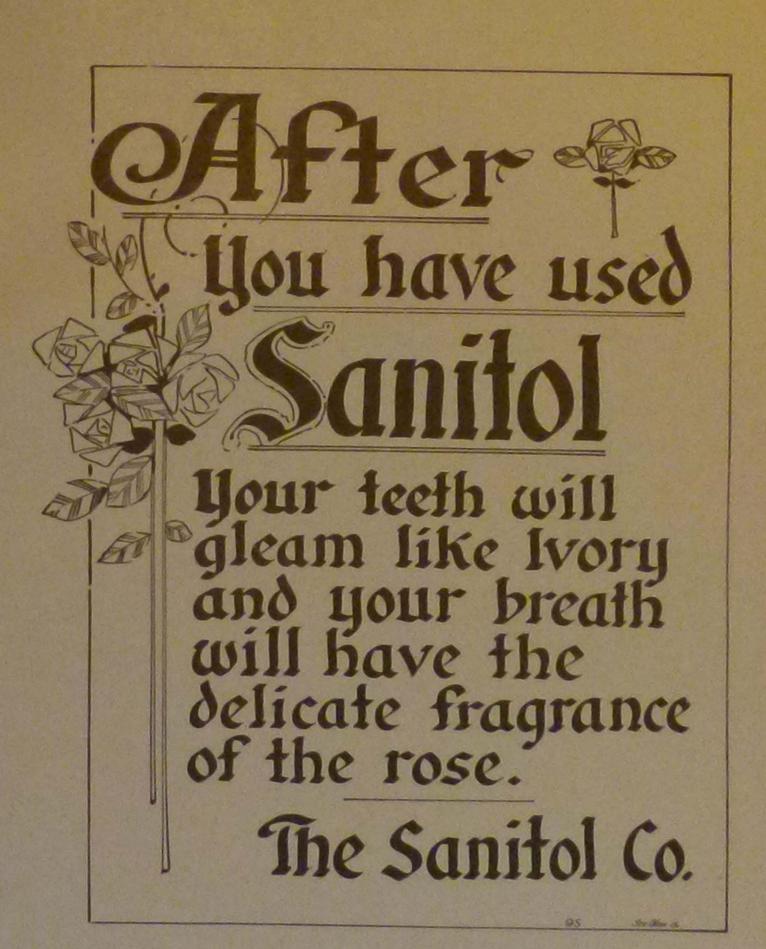


No. 94. "SWING."

BY M. P. KOB, CHICAGO.

Scroll top in gold color, high lighted and shaded. Blended deep green ground. Main panel, warm, deep orange yellow ground, white letter, with black outline. Rough stroke shade in deep vermilion and carmine. Bevel of panel in pale gray. Small lettering in black.





No. 95. SHOW CARD.

BY GEO. OLSEN, WITH GUNNING SYSTEM, CHICAGO.

Use uncoated card, rub in pale tones of green, purple and pink—letter dark red and olive green. Do poster roses in copper and cold bronzes.



No. 96. DESIGN FOR BULLETIN OR WINDOW.

ENGRAVING MADE FROM ORIGINAL DRAWING BY W. D. TATE, NOTED CHICAGO SIGN PAINTER.

For bulletin do work upon scroll in medium old gold, where detail occurs use deeper tone of same color. Ground inside of scroll at top of design, pale lemon yellow. "Taking Care of' lettered in Tuscan red. Display panel "cut in," using deep rich purple, white letter with wide black outline; also inside wide outline of orange yellow. Lower small panel deep vermilion ground, white letter. Lettering in main ground deep gray with black high light. Main ground in very pale tone of warm gray. Bright vermilion border. ATKINSON FANCY ROMAN

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Poster Block No2

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Bulletin Plug

ABCDEFGHIUKLMNOPQRTUV abcdefghijkIm WXYZ &nopgrstuvwxyz

ABCCDFEGGHJJKLLM NOPQRSSTUVW abcdefghijklmnn XYZ& opqrstuvwxyz

ABCDEFGHJKLMNOPORSTUVWXYZ&12345
6789abcdefghijklmnopqrstuvwxyz

Fall Block (Upper and Lower case)

Imnopgrstuy IS67890 SS

Half filock (Ilpper and Louier Case)

VWXYZ & aabcdefghijklm stuvwxyz 123456 7 89

ROUND BLOCK (ThickeThin)

ABCDEFGHIJK LMNOPQRSTU VWXYZ&abcde fghijklmnopqrst u vwyz 123456789

Tuscan Full Block

ABCDEFGHIJKLO MNPQRSTUVWX YZ&abcdefgghijkkl &mnpqrtuy₁₂₃₄₅₆₇₈₉₀

Full Block (Thick & Thin)

ABCDEFGHIJKLM NOPQRSTUVWYZ &abcdefghijklmnopqrtu vwyyz 12°2 345678 90

AaBbCcDdEeffGgHhlijjkk LIMmNnOoPpQqRp &s TtUuV 9876 vWw Xx Yy Zz 12345 ABGDEFGHIJKLMNOPQRSTUV & WXYZ 89 abcdefghijklmnopgrstuvwxyz 1234567

QUNNING SINGLE STROKE

GO! LAZY FATVIXEN BE SHREWD; JUMP QUIGK! abcd & efghi 1982jkmlnop 34567 GISTUVWYZ TUŞCAN BLOCK (heavg.)

·Egyplian · ABCDEFGHIJKLMNOPRST UVWXYZ&12 345678 abcefghijkn 9 mopqrstuvw

Anlique Roman ABCDEFGHU KIMOPORST UWWW WWW. abcdefghijklmnopgrst uvwxyz 123456789

Modified Antique Tuscan Roman.

ABCDEFGHIJKLM NOPQRSTUVWXY Z&& 123 45 678 90 pack my box with fve dozen liquor Jugs.

GO!LAZY FAT VIXEN BE SHREWDJUMP QUIC

Jugs

pack my box with five dozen liquor

123 45 67

890 TAT Alternates.

BULLETIN ROMAN

ABCDEFGHJKL MNOPQRSTUV WXYZ abcdefg & hijklmn opqrstuwxyz 123456789

Show Card French

ABCDF/FGHIJKI/MN OPQRS/TUVWXY aabcdefghijklmnopgraad xystuvwz gsw 1 3245678 9 3

BULLETIN PRENCH

A BC DEF GHIJK LMNOPQR STUV WXY

dcb efő hijlmok grstp UV

BBCDEFBHOJEMDOQ BBCDEFBHOJEMDOQ BBCDYVYYY alcdefghijklmn soprætuvoxyz CHEFFIEL Stubion Stubi

ABCDEFGHIJKLMN OPQRSTUVWXYZ&& abcdefghijklmnopq rstuvwxyzl23456789

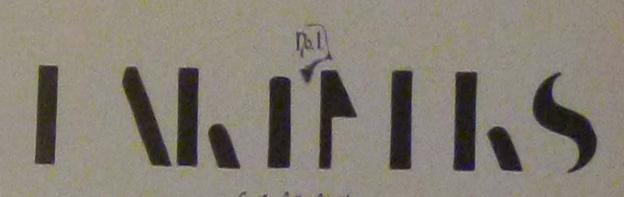
ABCDEFGHIJKLMNO PQRSTUVWXYZ& abcdefghijklmnopqr stuvwxyz123456789

RSEFLJKMVWHDTU ABCDEFGHJI MNOPQRSTUV ABWXYZ & 1234 56789 abcdefghijkm RhoparstuvwR & xyzRtR

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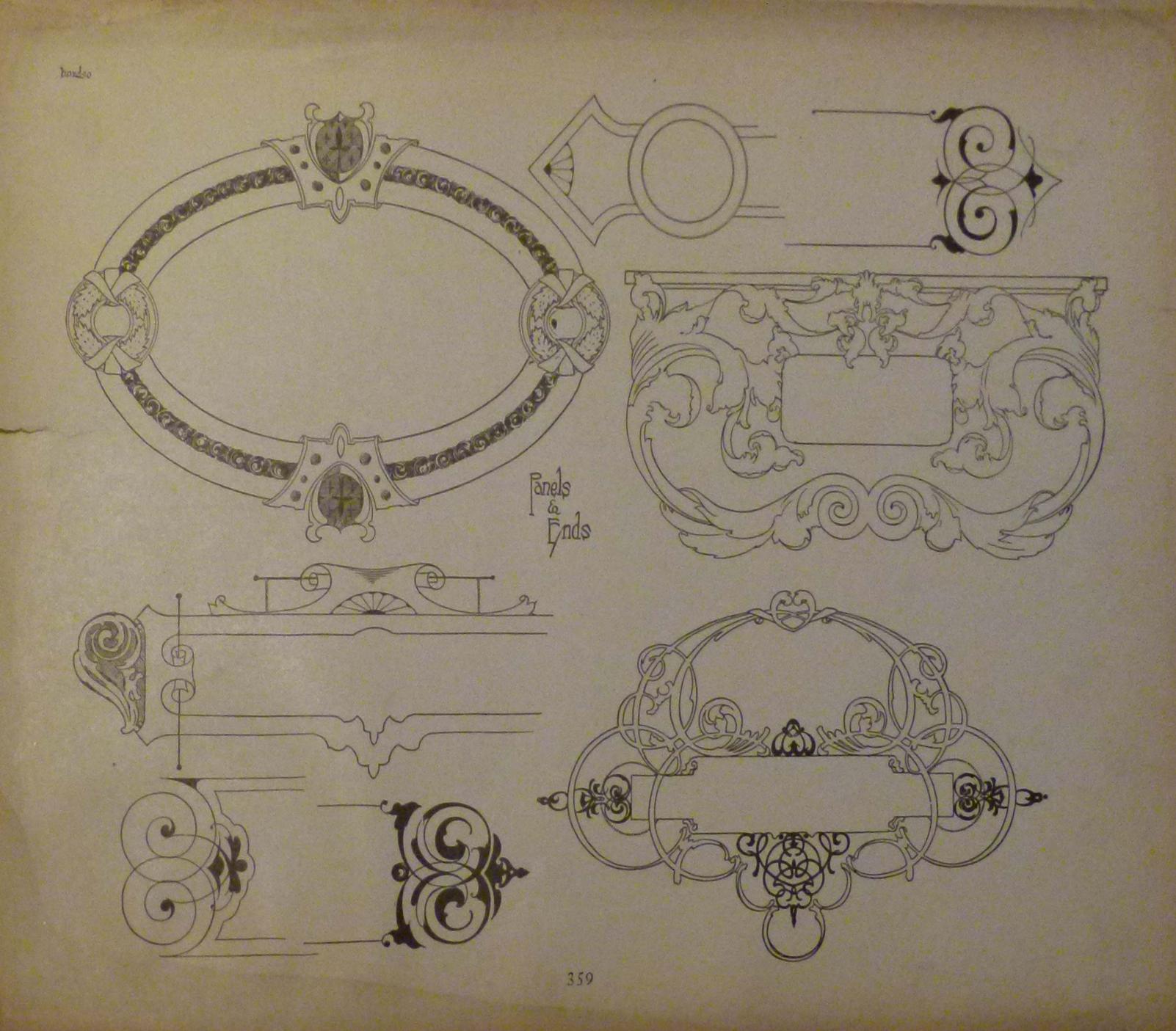
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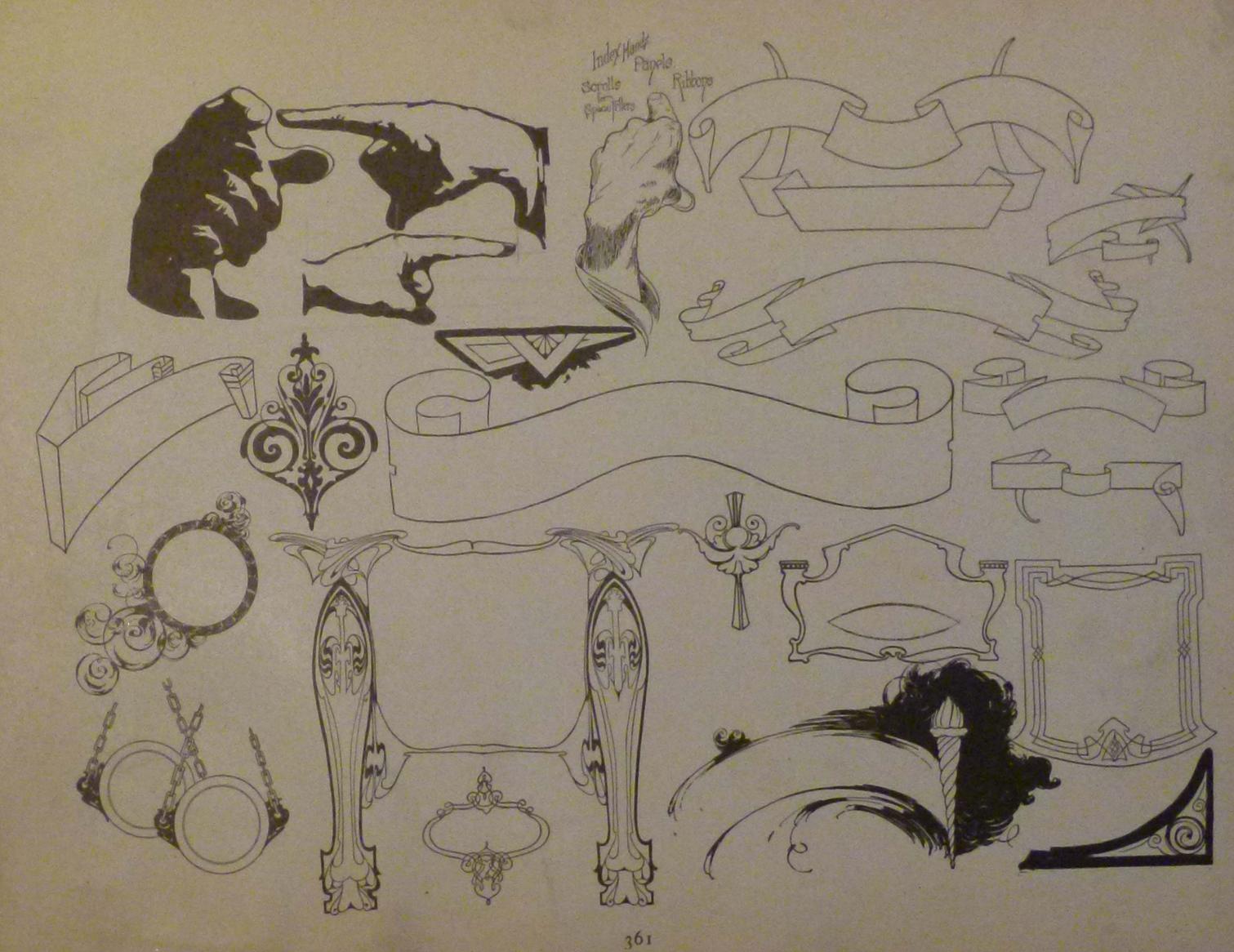


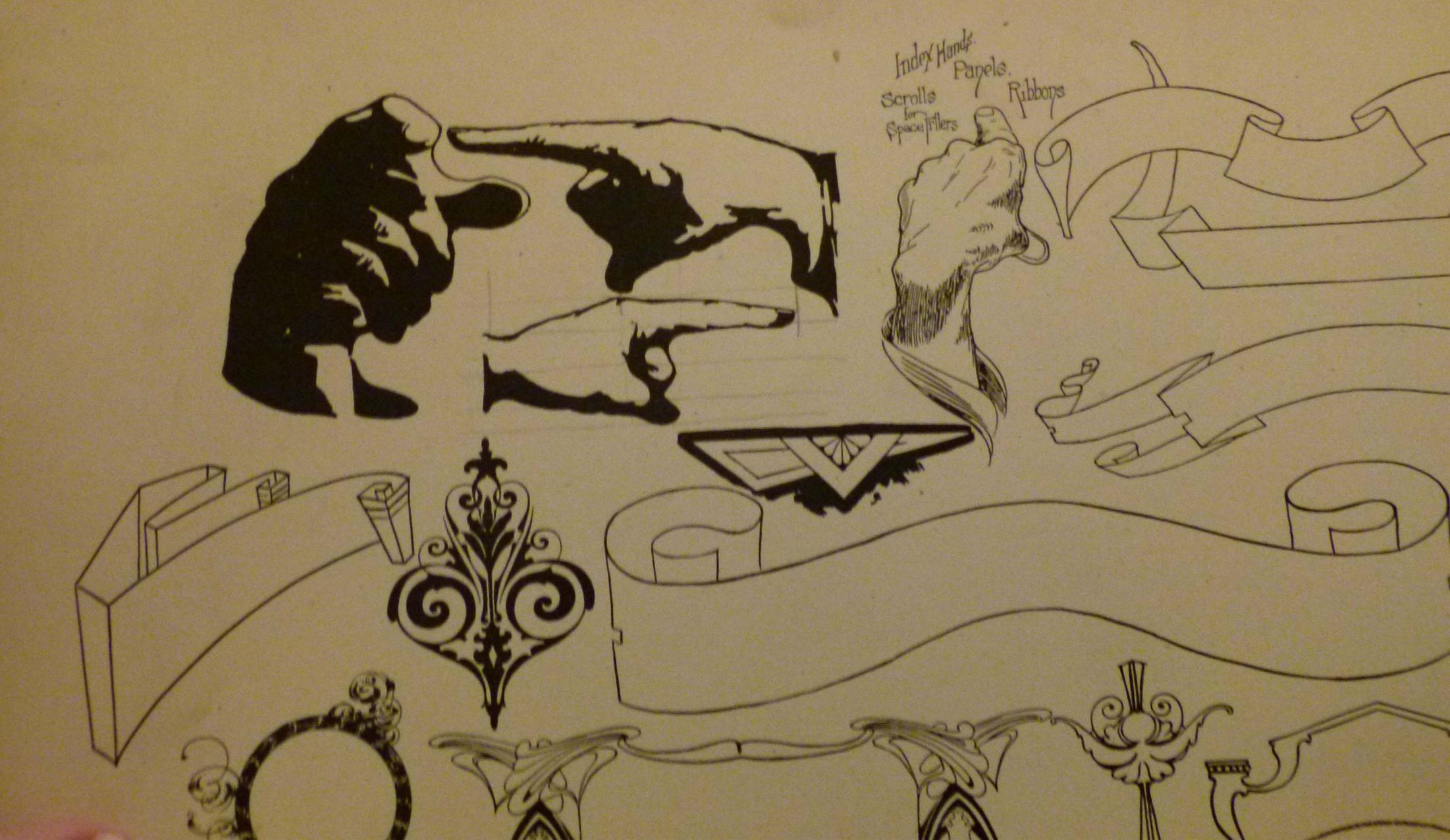
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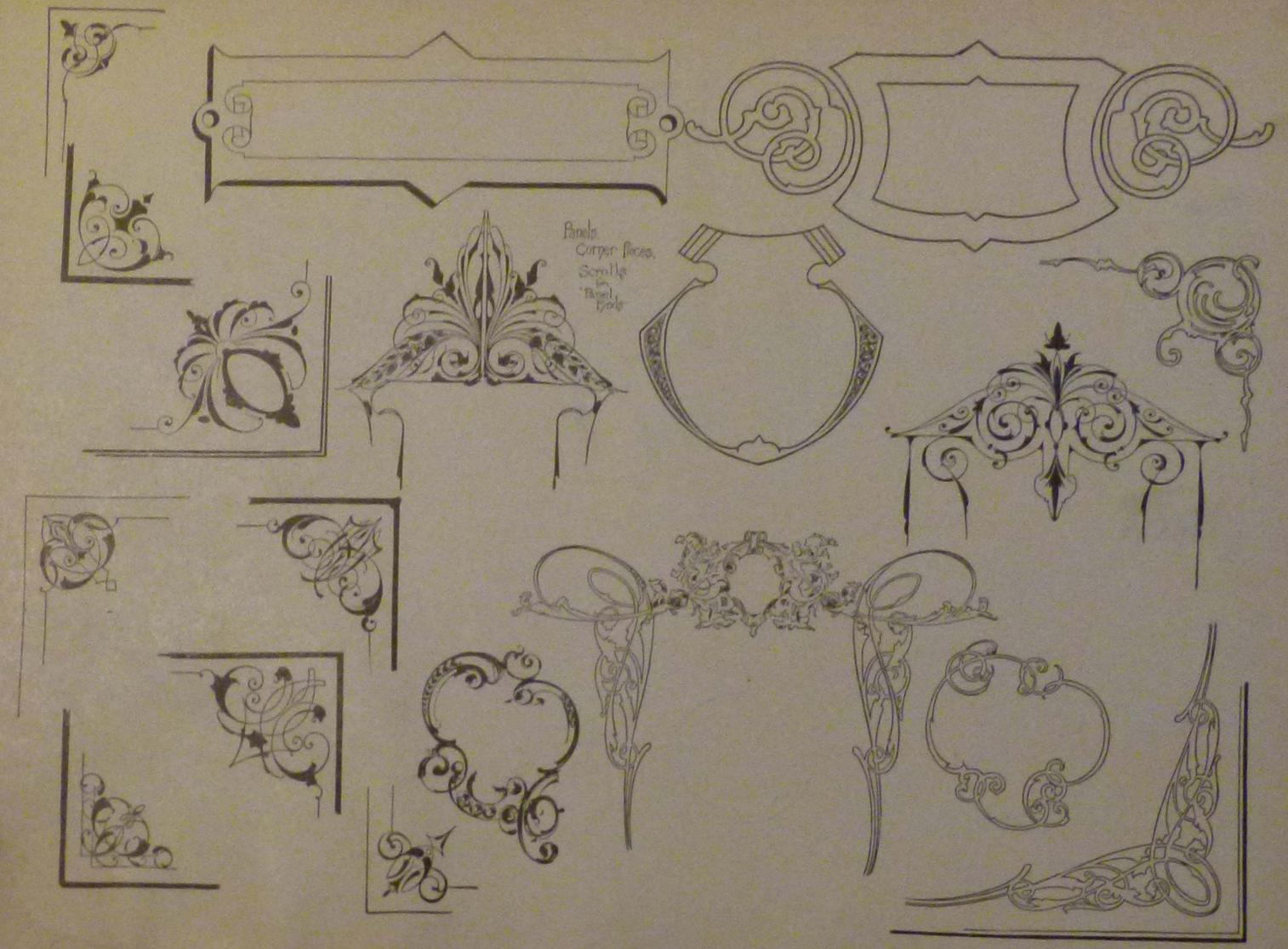
SECONDARY PARTNERS

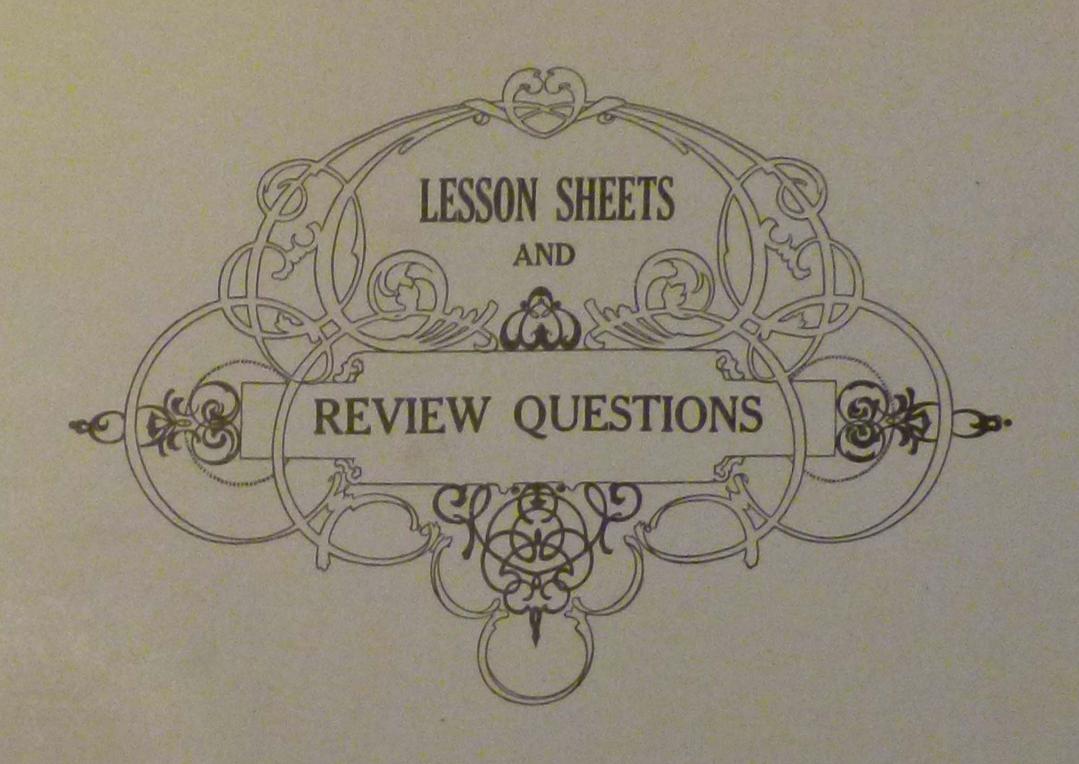
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LESSON SHEET No. 1.

Student provides himself with:

- 1 Drawing Board, 23231 in
- 1 Set of Drawing Instruments.
- 3 Sheets of Transfer Paper.
- 1 "T" Square 30 in long, fixed head.
- 1 9 in. Triangle, 5 deg.
- 1 Box Charcoal.
- 1 Small Piece of Chamois Skin.
- 1 duz. assorted Hard and Soft Lead Pencils,
- 1 doz. Thumb Tacks.
- 1 piece Kneaded Rubber.
- 1 piece Hardmuth's Pink Rubber, for pencil.
- 1 Sponge Rubber.

Ordinary bull-colored wrapping paper, having rather a smooth surface, yet with "tooth" enough to take lead pencil well.

Cut paper into pieces 22x28 in in size; pin to drawing board and proceed per following:

With pointed charcoal "sketch in" roughly any design chosen, on the 22x28 paper, being careful to maintain same proportions, giving the drawing same comparative weight in enlarged sketch. (DO THIS FREE HAND).

If design has uniform shape, such as panels, etc., find middle of paper, draw vertical line, and correctly draw but one-half of same. Lay transfer paper underneath, carbon side up, trace with hard pencil point, which will give an impression on reverse side. Now turn paper over on other side or half and lay transfer paper underneath, carbon side down, trace as before, which will give complete drawing of the panel. Next "draw in" all lettering correctly; when done take a full impression by tracing entire drawing upon a second and clean piece of paper, using transfer paper underneath or between, carbon side down.

We also advise the student to provide himself with a large blackboard; or better, prepare one entire side wall of a room, with blackboard slating. With white school crayons practice "drawing in" each design in mammoth proportions (larger the better). This is excellent practice and familiarizes the student with large form and proportion which is so essential in the profession.

WE FEEL THE GREATEST ESSENTIAL IS THE ABILITY TO DRAW, AND DRAW WELL, GET PROPORTIONS QUICKLY AND WITH FEELING. WHEN THE STUDENT REACHES THIS POINT THE MASTERY OF THE MANY PHASES OF THE ART ARE COMPARATIVELY EASY.

We desire to emphasize this and impress the student with its importance; also with the declaration that the art of lettering, designing and sign painting is dependent solely upon this one feature. To draw poorly or indifferently leaves one in the mediocre class; to excel in drawing brings added powers and recognition.

In the art of Lettering we have no fixed rules, the law is one based entirely upon approximates, with the laity or people outside of the profession the supposition is that all letters are the same size formed on mathematical lines. Nothing is farther from the truth. All letters are the same size in appearance and that is just where technical knowledge steps in when it comes to designing a line of lettering; some letters must occupy more space, other less to produce the appearance of uniformity.

Composition in lettering is almost too intangible to define by any rule. All the mathematical formulæ ever given on the subject are incapable of equaling the result that may be obtained by spacing and producing the effect solely from artistic experience and intuition. The final result should always be judged by its effect upon the eye, which must be trained until it is susceptible to the slightest deviation from the perfect whole.

It is more difficult to define what good composition is in lettering than in painting or any other of the more generally accepted arts, and it resolves back into the same problem. The eye must be trained by constant study of good and pleasing forms and proportions, until it appreciates instinctively almost intangible mistakes in spacing and arrangement.

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Chas. B. HOHLER,